comixscene

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DOC SAVAGE ISSUE!

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COMIXSCENE

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EDITORIAL

It seems like there has long been a need for a high-quality news publication designed especially for the comics fan. Some have come close with acceptable material, but were typed by hand and run off on basement mimeo machines. Many presented biased news and distorted opinion as factual news. Others lacked the graphic approach that the subject matter demanded. Something was always missing.

With this in mind, COMIXSCENE was created. Its function is simple: to inform the comic reader of the latest developments in the comic world, to give him an accurate, concise picture of all the happenings in the industry, revealing behind-the-scene stories that are often more fascinating (and more elusive) than the comics themselves.

Who could do it better than someone in the comic business, someone who helps make the news, someone who's there when it's actually happening?

I suppose that's what prompted me to make COMIXSCENE a reality. Through Supergraphics, it was possible to produce a two-color newspaper, set in book type, packed with graphics, and designed for maximum excitement.

The next step was to locate an editor. No, not just any editor, but the best editor now publishing the type of material I had in mind. It meant reviewing every fanzine that qualified, on the basis of consistently good reporting, solid literate writing, and tasteful and judicious presentation. I selected the man behind COMIC COMMENTS—Gary Brown.

It wasn't surprising that he worked for *The Miami Herald,* had turned out his own publications for a number of years, and was very highly regarded by organized fandom. We discussed the project, and Gary consented to act as our editor. His contributors become our contributors.

Then I spoke to a few of my own friends (comic writers, artists, and publishers), all of whom pledged their personal support of COMIXSCENE. Now we need your support. COMIXSCENE is a publication for you, and if it is to continue with the best articles, news, pictorials, and layouts at a high standard of quality, you must back it up. How? By subscription, by suggestion, by contribution.

Our intent is to make COMIXSCENE the very best of its kind, a publication to be read, collected and saved. With your help, we can do it!

You'll find subscription information on the last page. The contents of future issues will depend on your response. If enough of you write in, I'll serialize my HOW TO WRITE AND DRAW FOR THE COMICS in these pages. If you're interested in other types of features, let us know. Send your comments to COMIXSCENE, Box 445, Wyomissing, Pa. 19610.

It is my intention to expand Supergraphics into a operation producing a line of top-quality visual novels, reference books on popular media, checklists, posters and portfolios. Each package will be designed to give the maximum in graphic excitement to those who enjoy high fantasy, science fiction, and heroic adventure.

Besides the HISTORY OF COMICS CALENDAR (which incidentally has a limited run and will surely become a valuable collector's item), our first offering is a set of fun-tastic folios created to supplement the HISTORY OF COMICS series. We've received hundreds of letters requesting pin-ups of the many golden age characters discussed but never seen in the History: Robotman, Black Angel, Wildcat, Rockman, The Fin, and a score of others. At your insistence, we are currently in the midst of producing the SUPER HERO ENCYCLOPEDIAS. Each volume of the trilogy showcases 50 original illustrations specially drawn to reveal the most about the character and his costume. The descriptive text accompanying each super pin-up was written by comic experts Martin Greim and Bob Cosgrove, with editing by Gary Brown. Publication date is set for December 31, 1972 . We feel the trilogy is a package no comic reader can afford to be without. You will too when you see it!

A dozen new STERANKO PORTFOLIOS are also in production. These big art folios will be offered exclusively to fandom and be run in special limited editions. Subject matter will encompass historical, mythological, and fictional heroes, pirates, westerns, science-fiction classics, and . . . women, like you've never seen them before. So much care and supervision will be taken to capture and preserve all the detailed beauty and power of each illustration, that it will be like owning the original art to these visual masterpieces. Announcements of publication dates will appear soon in a future issue of COMIXSCENE.

A series of full-color posters will also be forthcoming. We can't tell you the details just yet, but here's a clue to the most exciting concept in poster art since Peter Max—THE ASGARD MURALS. Speaking of posters, have you seen the MIKE HINGE ELECTRIC POSTER TRIP? Hinge has been exhibiting his posters and paintings at conventions throughout the country, and never fails to amaze and delight those who attend with his sweeping graphic approach, superb sense of design, and varied rendering styles.

A *Time Magazine* cover artist, Mike Hinge has executed a series of archetonic posters that are as beautiful as they are unique. As a graphic designer, he cuts through the stale and traditional approaches of art as easily as Alexander sliced through the Gordian Knot. If you still don't believe it, get yourself a copy of THE MIKE HINGE EXPERIENCE, and prepare yourself for the unexpected.

The MIKE HINGE EXPERIENCE showcases a myriad of illustrations that range from science fantasy to sidereal fatalism. You've seen him in magazines like *Amazing, Analog,* and *Fantastic,* now sample a prodigious portfolio of his best work in a super-size book guaranteed to turn you on. THE MIKE HINGE EXPERIENCE is different! It's electric art! It's a state of mind! Don't be the last to discover it!

I don't mean to bait you (not much), but Hinge and I are collaborating on a new project. All I can tell you is that it is highly experimental, a definite expansion of graphic storytelling. We call it—STARCHILD. More later.

Besides the Mike Hinge posters, we're pleased to announce that Supergraphics is the exclusive distributor of the ONYX line of posters. Ron Williams and Woodson Rainey, both well-known artist/architects, have initiated their own method of communication. Their language is visual. Their philosophy is universal. Their skill and ingenuity is evident. A limited supply of their posters are available on a first come, first served basis.

More Supergraphics news: in the months ahead, we'll be publishing a series of checklists, information, and data files on comics. These books will be the beginning of what will become a WORKING LIBRARY for collectors and historians.

Quite a few years ago, I spent a considerable part of my life thinking and performing magic in its many phases. During that period I wrote a number of books on the subject. Since magic has a universal appeal, I felt that comic readers might be interested in the books if I republished them. They dealt primarily with close-up card magic, the kind that could be performed anytime with a borrowed deck. I also hope to republish WORLD OF ESCAPES, a book which explained the mysteries of liberating oneself from every restraint imaginable, from manacles to straightjackets to jail cells. The volume, written in 1960, inspired Kirby's *Mister Miracle* character. Interested? Let me know!

For as long as I can remember, the movies have had a profound effect on my proceedings, so I suppose it was inevitable that Supergraphics will also be publishing a new series of FANTASY FILM BOOKS. Ten volumes have been planned to cover the entire spectrum of imaginative cinema. The first book and a rundown of the entire series will be announced in the next several issues of COMIXSCENE. If this package doesn't surprise you, nothing will!

As you know, after a dropout of several years, I'm back in comics again. It's no secret that I still find visual storytelling (on the page or on the screen) an intensly engrossing subject. Since my last comic story, I've had my hands full painting, writing, and working on a score of new projects. But telling a story in words and pictures was never far from my mind.

To try to make the most of my time, I decided to accept cover assignments from Marvel and have turned out work for *Doc Savage, Shanna, Supernatural Thrillers, Gunslinger, Fantastic Four,* and *Shield* among others. Some of them can be seen elsewhere in the news columns.

Since my last job in comics, I've reanalyzed my outlook on commercial comic art. Maybe you'd be interested in hearing it. During my *Shield* period, I stressed an experimental approach to comic storytelling. Some of it was successful. Some was not. The *Shield* strip lent itself well to that sort of thing, packed to the panel rules with gimmicks and gadgets. But whatever mad experiment I attempted, my first thought was to entertain. I could not have done better if my page rate had been tripled.

Now back on covers, I've amended my philosophy slightly. As always, I will do my very best. I have, however, decided to eliminate the wild, experimental stuff. Why? As a professional artist, my job is to sell books. The people who produce comics have a pretty accurate idea what kind of covers sell. I am trying to work within that framework.

No, I have not compromised my integrity. I have all the elements of shape, tone, design, composition, and subject matter with which to contend. I believe, even under prescribed guidelines, covers can be tremendously exciting, vivid, and dynamic. Look at the work of Kubert, Kirby, Kane or a dozen others.

The way-out experimental stuff, I'll do for Supergraphics. I suppose what I'm saying is if I believe in it, I'll back it myself. I'll be doing more experimental art and stories than ever outside of the overground comics—you'll benefit by getting both types of material. If you have a comment, send it along directly to Marvel Comics. Or to me.

I suppose that says it all. (Now when they least expect it, maybe I could just sneak in one or two really far-out jobs, who knows?)

A series of Supergraphics visual novels are in various stages of planning and execution. TALON, the ultimate sword and sorcery epic, is still very much alive. A while back we began a promotion for this book to determine if the response would be great enough to warrant final production. We asked for and received the confirmation we sought in the form of pledges. (Note—to those who sent checks before we gave the signal: your checks were

never cashed, and cannot be cashed now because they are out of date!)

O'RYANN and other novels are also in the works. But our premiere novel must remain a secret a while longer. We guarantee this: in format and content it is unique, the beginning of a trend conceived at breakthrough level. Comic art has remained virtually static for the forty years since its inception. True innovation is long since overdue. We're betting our money on this production. Look for an announcement here in the near future.

Enough talk, it's time to get back to work! As you can see this newspaper is the connecting link between the comic industry and the comic fan. In the future, guided by your response, we hope to present more art, more news, more articles, and more pages. Tell us the kind of features you want to see and the kind of books or publications you want us to produce. Your comments are always welcome. We'll wait to hear from you.

Until then, take care.

Steranko

FUTURE HISTORIES OF COMICS PLANNED

Since the publication of Volume 2 of the series, a realistic projection has been made encompassing the remaining four volumes. Charles Biro will be the man in the spotlight in Volume 3, tentatively scheduled for publication in 1973. In a chapter entitled THE BIRO BOYS, the highly talented artist/writer will be studied in detail, as will his myriad creations like Daredevil, Crimebuster, Iron Jaw, Steel Sterling and many others.

THE KID PLAYERS will receive another treatment in the second volume as Steranko revises and expands this chapter from Volume 1, adding to the exploits of the Little Wise Guys and others.

The female sex will be explored in the chapter called THE LEADING LADIES. Sheena, The Black Cat, The Blonde Phantom and others will be studied in this section devoted to the comics' liberated women.

Science fiction in the comics will be discussed in THE SCI-FI MEN. The Shadow, The Green Hornet, The Black Terror, and their crime-fighting compatriots are all studied in THE MAGNIFICENT UNDERSTUDIES. A score of miscellaneous super heroes, THE HEROIC EXTRAS are given their credit in this book. The remaining Golden Age characters are featured in the self-explanatory chapter, THE GOOD, THE BAD AND THE AWFUL. All the publishers and personnel not covered in Volumes 1 and 2 will be accurately described in Volume 3. Street and Smith, Fiction House, Harvey, Holyoke and many more are here, along with the important biographies of Biro, Powell, Rico, Novick, Wolverton, Nordling and dozens of others. Capping off this trilogy of Golden Age history will be a personal, retrospective and nostalgic afterword on THE END OF THE GOLDEN AGE.

With the fourth volume, *The Steranko History of Comics* bids farewell to the 40's and the first Golden Age of comics with a jam-packed dissertation of the Fabulous 50's. THE CRIME ERA kicks off this book with the memorable titles, *Crime Does Not Pay* and *Crime and Punishment* in the vanguard.

The memorable E. C. AGE is also analyzed here as are its spectacular artists and writers: Gaines, Feldstein, Wood, Kurtzman, Williamson and Davis, to mention only a few.'

The 50's WESTERNS are explored next. Alex Toth, Joe Maneely and Dick Ayers are featured prominently in this chapter. THE MISCELLANEOUS COMICS: Hot Rod, Love, Pirate, Movie Star and Jungle Books are next catalogued, their very volume and diversity making them worthy of historic mention.

Newsstands teemed with HORROR COMICS in the 50's—all receive recognition in another enlightening chapter.

Joe Kubert is the star of the 50's volume, and a special chapter on KUBERT'S COMICS is his stage. Sgt. Rock, Tor, The Viking Prince and many, many others attempt to record the virtuosity of one of comics' finest artists.

THE COMING OF THE HEROES deals with the relatively unimportant yet nevertheless present superheroes of the 50's like Captain 3-D, The Avenger and Jet Powers. THE SECOND GOLDEN AGE leads into the Sensational 60's by way of National and their revivals of the Flash, Green Lantern, Batman, Hawkman and all the rest.

Stan Lee stars in the fifth volume of the series represented by his magnum opus, THE FANTASTIC FOUR, and carries an entire chapter based on the world's greatest comic. THE MARVEL AGE is explored next with the origins of Spiderman, Hulk and Iron Man detailed. The Avengers, X-Men and others are all part of another chapter, as are all the greats who have told their tales: Buscema, Colan, Ditko, Thomas and of course Stan Lee.

Harvey, Charlton, Tower and all the smaller companies share the next chapter called THE BACK-SEAT SUPER HEROES. Fitting in as part of this book will be the immortal Goo-Gam and Rombuu of the Kirby MONSTER BOOKS that immediately preceded the Marvel Age.

NATIONAL COMICS commands their own chapter which features Deadman, The Geek, Hawk and Dove, Bat Lash, and dozens more. The works of Carmine Infantino, Gil Kane, Curt Swan, Murphy Anderson, Julie Schwartz, and others will receive recognized attention.

SUPERHERO 70'S is the title of a cumulative chapter dealing with the recent Kirby books, the ERB acquisitions and The Green Lantern/Green Arrow titles.

STERANKO, himself a part of the 60's comic scene, will undertake an autobiographical chapter, giving a penetrating behind-the-scenes look at Nick Fury, Captain America, Scorpio and the workings of SHIELD.

The sixth and last volume of the HISTORY OF COMICS is to be an amalgam of every subject and title bypassed in the previous volumes. Funny Animals, Archie, Mad, Dell, Gold Key, Disney, Classic Comics, Trump, Annie Fanny and countless others are placed in perspective and analyzed to complete the projected 600,000 word chronology of comics.

This, then, is a tentative outline of the HISTORY OF COMICS' future. If, as in the past, division of a book or books is necessary for proper clarification of a given subject, such division will be made. Steranko has promised the definitive series with nothing less than perfection as his goal.

The size, format and price of the HISTORY OF COMICS should remain stable at $5.00 per volume. The only increase forseen is one of quality.

WRITERS WANTED!!

We need writers who specialize in articles about Marvel Comics and their characters. If you've authored fanzine articles about Marvel material, send us copies for possible republication. Or, if you have an idea for an article, drop us a line along with a sample of your writing style. Mail your stuff to;

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COMIC WANT LIST!

I need the following material for research in fine to mint condition. If you have any of these books, let me know their condition and price.

FIGHTING AMERICAN 6, 7

CAPTAIN AMERICA 27, 52, 54, 59, 61, 62, 65, 67

HEADLINE 37, 40-43, 46-48

MY DATE 1, 2, 5, 6

ALL-AMERICAN WESTERN 101, 104, 113-115

BLACK RIDER 13, 15-20, 22, 28-30

GUNHAWK 15

TEXAS KID 3, 4, 6, 8, 9

GHOST RIDER 3, 9, 11, 13, 15

CIRCUS 1, 2

MORE FUN 1, 2, 7, 8

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I'm also looking for pulps by the boxfull – crime, western, love, adventure, misc. Tell me what you have and I'll make an offer!

STERANKO

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Use the order forms below to furnish the information needed to mail you the products you want. Check the boxes to indicate the material you are ordering. Add the amounts listed and write in the total on the line furnished. PRINT your name and address CLEARLY and include your zip code number. Fill out separate forms for the groupings listed below.

FOREIGN ORDERS (including Canada) in U.S. funds only. All orders outside U.S.A., add .25 postage and handling for each package ordered.

BOOKS

- ☐ Encyclopedia of Heroes - Vol. 1 $3.00 plus .25 postage
- ☐ Encyclopedia of Heroes - Vol. 2 $3.00 plus .25 postage
- ☐ Encyclopedia of Heroes - Vol. 3 $3.00 plus .25 postage
- ☐ All three of the above books $7.50 – we pay postage
- ☐ History of Comics - Vol. 1 $3.00 plus .25 postage
- ☐ History of Comics - Vol. 2 $5.00 plus .40 postage
- ☐ Mike Hinge Experience $3.00 plus .25 postage

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- ☐ History Vol. 1 poster $1.50 plus .50 postage
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- ☐ Justice $1.75 plus .25 postage
- ☐ Deck 4 Zero $2.00 plus .25 postage
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- ☐ Super Hero Calendar $3.00 plus .25 postage
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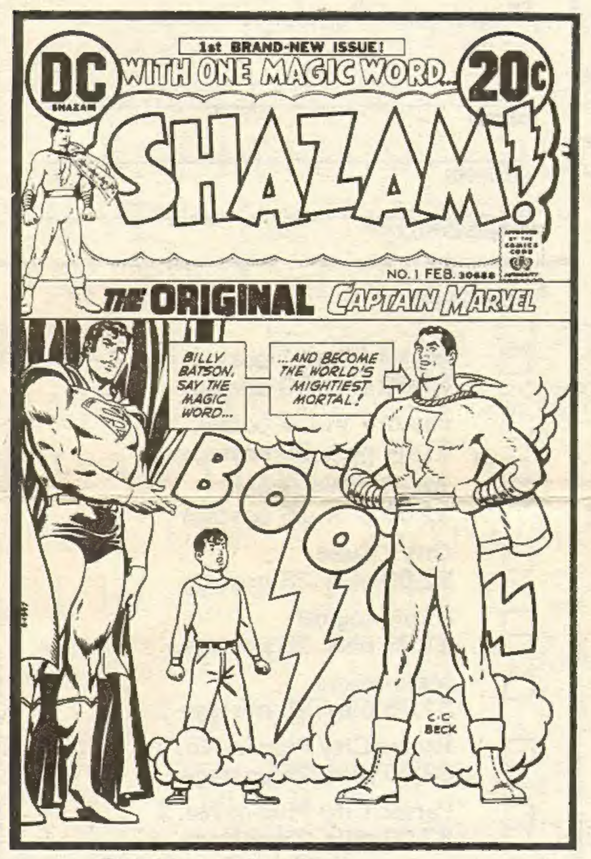
NATIONAL NEWS

SPECIAL NEWS: The comic book story of the year!!!

A new chapter in the saga of Fawcett's *Captain Marvel* was written and released during the 1972 New York Comic Art Convention. National Periodicals has acquired the publication rights to the "Big Red Cheese." National plans to unleash Superman's 1940's rival in a new title appropriately named *Shazam*. Denny O'Neil is slated as Marvel's writer.

Bob Oksner and Murphy Anderson submitted their artistic interpretations of the good Captain, but it was Marvel's original artist, C. C. Beck, who got the job. Beck himself



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initiated his acceptance by submitting a preliminary sketch of Captain Marvel as he would look after a 20-year lay off, uniform in tattered shreds and a long, long, white beard drooping to the floor.

Slated for a monthly schedule, *Shazam's* editorial decisions will be made by Julie Schwartz. Hesitant at first, Julie was persuaded by his associates to read a few of the old *Captain Marvel* comics. That did it! Julie was immediately caught up in the charm and simplicity of Billy Batson's alter-ego. Besides Fawcett's super star, Captain Marvel Jr., Mary Marvel and other Fawcett characters are now in National's hands.

Beck has already finished his work on the first book, pencilling, inking and lettering an entire story in a matter of days. (Neal Adams take note!) The proposed format of the book calls for one new story accompanied by two reprints. Otto Binder, Captain Marvel's longest and most prolific writer appears in the premier story. Supergraphics asked Otto if he'd consider scripting the new series. Binder, who recently completed a historical novel, replied his "Marvel days were part of the past and gone forever."

New titles this winter will include *The Doom Patrol, Metal Men, Johnny Thunder* and *Battle Tales.*

The rumor-mill has been bouncing Jack Kirby all over the place since the cancellation of two of his "Fourth World" titles, *The New Gods* and *Forever People.* Last word had Kirby signing a new contract with National, ranging from one to three years. Carmine Infantino is said to have at least nine Kirby-originated ideas and concepts on hand for future use.

The two new Kirby books are *The Demon* and *Kamandi, the Last Boy on Earth. The Demon* is said to be the strongest of the two, with better writing and art. *Kamandi* is a marvelous concept about the last (or rather, one of the last) humans on a war-ravaged earth, but technically is not supposed to be as tight as the

WELCOME TO BURIED LAS VEGAS! ONCE A PLAYGROUND FOR MEN—NOW, A SINISTER HUNTING GROUND FOR GORILLAS!
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NO. 3 FEB. 30306
KAMANDI
THE LAST BOY ON EARTH!
COMPLETE IN THIS ISSUE! "The THING THAT GREW ON THE MOON!"

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The Demon. Kamandi derived his name from the 'Command E' post he was stationed at during the world-wide holocaust, and will be roaming a world of beasts and misshapen animals. A young girl will be placed in the story in some manner.

Mr. Miracle continues publication on a bi-monthly schedule, while the two new titles will be issued monthly.

As part of National's foray into the paperback field, Jack Kirby's *New Gods* is scheduled to go into production. Kirby will do new wrap-around covers for the series and, if the books do well, is supposed to do new stories. Paperback Library will handle them in the same manner as the GL/GA books.

Murphy Anderson has had to bow out of the *John Carter of Mars* strip for an issue, due to his rather heavy inking schedule. Sal Amendola will do the filler issue. Sal has also done a *Batman* story which was written by his brother.

A special 350th anniversary issue of *Superman* is in the works. Norman Rockwell, dean of American illustrators, was reported to have been commissioned to paint the cover for the book. Last minute complications developed, however, and these plans were cancelled.

Metropolis, Illinois is planning to capitalize on their name this year by producing a large 10 1/2" by 14" book commemorating the larger-than-life legend of *Superman.* National is co-operating and will issue a house ad when the book is ready. Nelson Bridwell, Carmine Infantino, Curt Swan and Murphy Anderson will do a new origin story for the Man of Steel. A Superman checklist, map of Krypton, newspaper strip reprints and a feature called "Superman in a Superman Land" will all be presented in this book.

Fafhrd and the Gray Mouser, sword and sorcery characters created by Fritz Leiber, will be the featured strip in a new comic entitled *Swords*

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and Sorcery. After being semi-introduced in *Wonder Woman* #202 in a story called "Fangs of Fire," they make their first appearance in "The Price of Pain-Ease" in the first issue of *Swords and Sorcery*, due out in December. Denny O'Neil will write and edit the book, while Howie Chaykin has been assigned to do the pencils. The first story will be inked by "the Crusty Bunkers," which includes anyone and everyone who happened to be up at the DC offices while the story was being completed. Neal Adams, Berni Wrightson, Alan Weiss and eight or nine others had a hand in the job, which should succeed to thoroughly baffle collectors and completists, as the crew inked what they felt like inking, rather than specific panels or pages. Someone would ink a head, someone else would ink in the body and a third party would fill in the backgrounds. Second issue will be inked by Tony DeZuniga. As of this writing, *Swords and Sorcery* is scheduled to be discontinued with the third issue. If this happens it may be the first book to die before hitting the newsstands.

Howie Chaykin's swordsman-philosopher, named Iron Wolf, was not accepted by National. This character was originally to be used as the back-up feature in *Swords and Sorcery.*

Murray Boltinoff will be editing *Jimmy Olsen* and Kurt Schaffenberger, former artist on *Lois Lane,* will be handling the art chores. Murray will also take over the editorial reigns on *World's Finest.* However, Dick Dillin remains as the book's penciller.

Julius Schwartz, meanwhile, will get *Teen Titans* and *Action Comics* to add to his circle of books. *Action* will be getting a new back feature, the initial story in that series being pencilled by publisher Carmine Infantino, who has been away from the drawingboard for a number of years since being elevated to his current position at National. The story will be inked by Dick Giordano, who may very well take over full art

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chores with the second installment. The strip, written by Len Wein, is called The Human Target, a non-superhero, private-eye, bodyguard character. Those who have seen Infantino's work say he hasn't lost a bit of his magic.

Justice League of America will be celebrating its 100th issue with a hero-packed extravaganza that will include just about every character imaginable. The high-point in the story is when Superman engages in a "battle royal" with a kid in a Captain Marvel (Fawcett version) costume. Guess who wins *THIS* time? JLA #101 features the 1972 Rutland/Halloween Parade guest-starring the Phantom Stranger. Pencils will be by Dillin, inks Giordano and writing by Wein—the same crew who turned out the 100th issue.

Speaking of the *Phantom Stranger,* there will be a special three-part story extending over three issues, wherein the Stranger fights the Dark Circle. The appearance of the Circle has been planned for some time by author Wein and he has been planting clues over the past few issues.

Weird Mystery, The Swamp Thing and *Tales From the Crypt* are three new books edited by Joe Orlando. *Weird Mystery* has already appeared carrying and featuring some of the Kirby material left over from *Spirit World.* Eternity is the host character and was created by Marv Wolfman and drawn as a one-page introduction by Berni Wrightson.

Tales From the Crypt is obviously a result of the appointment of William Gaines to the National advisory staff and the success of the movie

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by the same name. *Crypt* will follow much the same line of the other DC horror books. Gaines did offer National the reprint rights to much of the old EC art and stories, but the company decided not to take him up on the offer.

In addition to *The Shadow* and *Swords and Sorcery,* Denny O'Neil will be editing the ERB *Weird Worlds* comic. The second issue has an Infantino-Orlando cover while the John Carter strip begins adapting "Gods of Mars, moving from the introductory "Princess of Mars." Credits will remain the same with Wolfman/Anderson on John Carter and Wein/Weiss on David Innes.

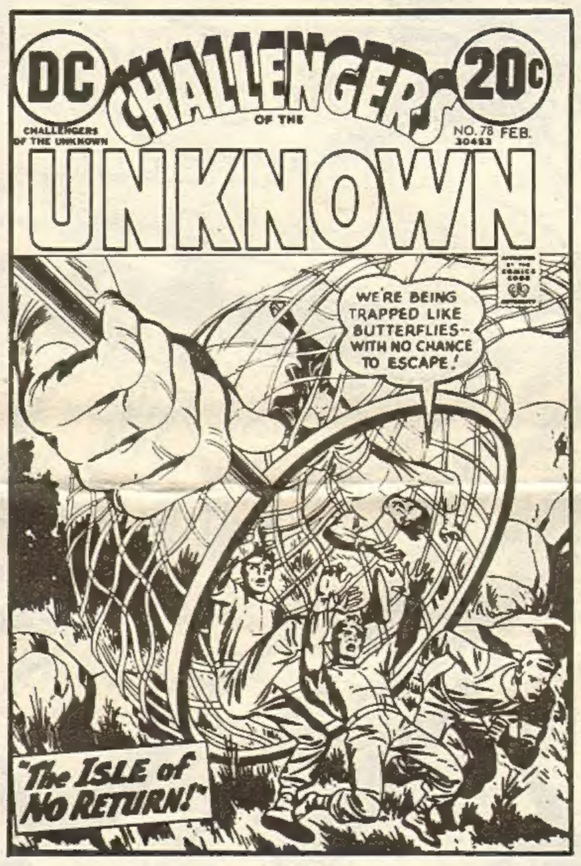
DC has a 36-page gothic horror story drawn by Nestor Redondo that they don't quite know what to do with. Originally intended for one of the 25¢ gothic books, it is now too long to feature as one story, so it is a good bet that the story will be split and used as a two-part continued tale in some other book.

The new *Laurel and Hardy* comic and digest has run into legal complications and will be delayed somewhat over the summer months. New material is scheduled to replace the reprinted English stories shortly.

Mike Kaluta is doing a large number of covers for National and his work will be appearing in many of the horror comics, as well as *Swords and Sorcery.*

Challengers of the Unknown has been revived and will begin by reprinting the Kirby stories (several inked by Wally Wood), then will switch to new material by a new artist.

Adventure Comics will undergo a change, now that Supergirl will be appearing in her own book. It will primarily feature a parade of superheroes, rotating every two or three issues in continuing stories before a new character is introduced. It is possible that it can turn into a "Showcase" sort of book, if certain heroes do well enough for repeat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"The ISLE of NO RETURN!"

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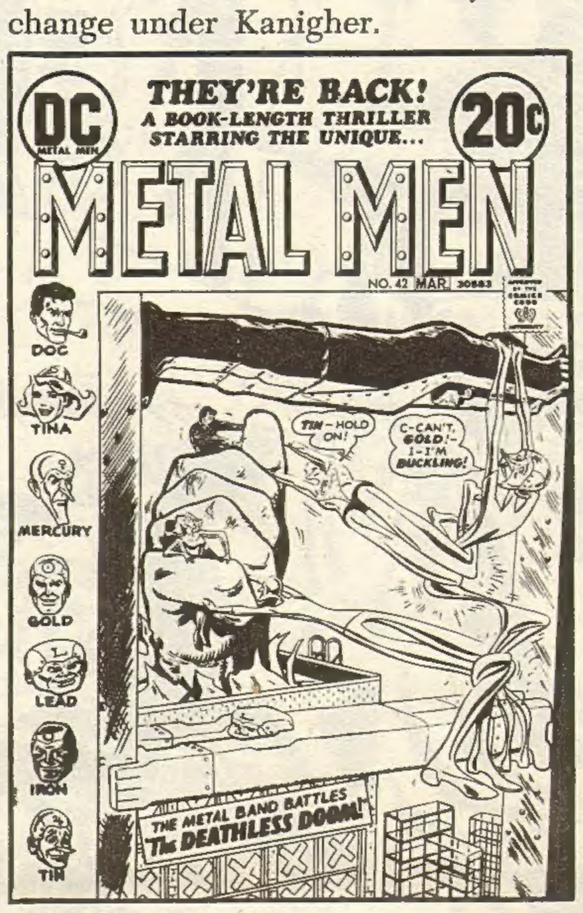
performances. Deadman may be one of these features.

Joe Kubert's adaptation of the Burne Hogarth Sunday pages in National's fifth *Tarzan* was strictly a one-shot deal. Working from stats of Hogarth's work, Kubert tied-in panels to help the flow of the story and also re-inked wherever necessary. The plan was to adapt Sunday pages every fifth issue to enable artist Kubert to catch up on his work. Due to the switch back to 20¢ books, however, this practice will be dropped, although National does have access to any and all Tarzan material. With the sixth issue, Kubert is supposed to break from the chronology of the series and do an original story.

The big editorial shake-up at National recently, involved most of the fem-comics edited by Dorothy Woolfolk. After a number of titles were given to her and several others handed over to Debbie Anderson, an assistant elevated to an editor's chair, Mrs. Woolfolk severed her relationship with National and left things in quite a jumble. Robert Kanigher was appointed as new editor on *Wonder Woman, Supergirl, Lois Lane* and most of the romance books. He will be re-working most of the scheduled writers and artists on these books to fit his schedule and tastes, having more of the older, experienced people working in his books. Kanigher, who at one time held the editorship of the DC war comics, *Wonder Woman* and *Metal Men,* will first have to tackle the massive job of getting all these books back on schedule. Woolfolk left with many of the books over-due and a large backlog of unusable scripts which may have to be scrapped or recycled.

The only definite artist assignment was on the first issue of *Supergirl,* which will be drawn by John Rosenberger and come out eight times a year. Back-up feature was to be Zatanna, written by Wolfman and Len Wein, but that is all subject to change under Kanigher.



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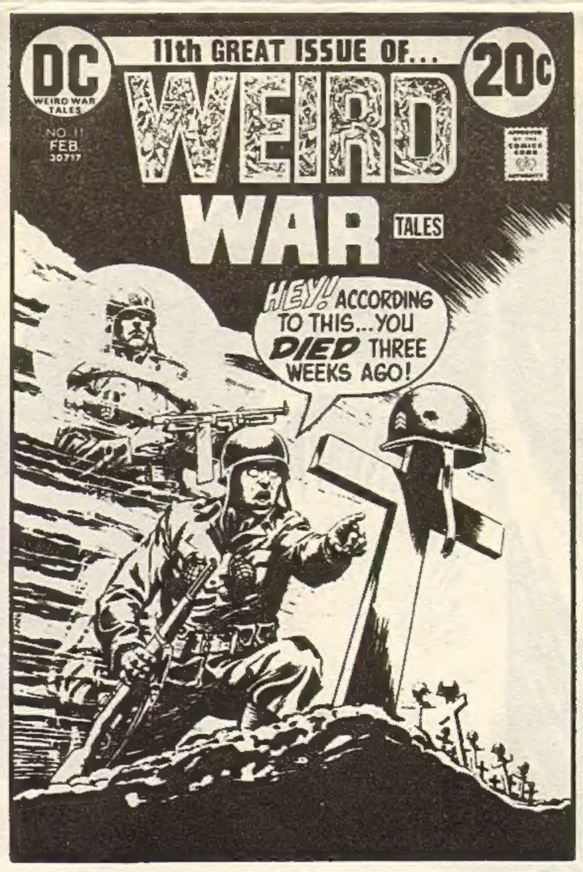

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Weird War Tales is now edited by Orlando and is on a monthly basis. *Ghosts* also goes monthly, as does *Witching Hour. Sinister House* will be issued eight times a year, while its companion magazine, *Dark Mansions,* folds with the eighth or ninth issue.

Archie Goodwin, a former Marvel writer, will take over the editing chores on two of the Kubert books, *G. I. Combat* and *Star-Spangled War.* Both books will become monthly and keep just about the same writers and artists as before. Sam Glanzman will continue on "Haunted Tank" and although no permanent artist has been chosen for "Unknown Soldier," Jack Sparling has turned in a tremendous job for the series and Norman Maurer may take a crack at it in the near future.

Marvin Wolfman is no longer working as an assistant editor at National, but rather has left to doing freelance work for DC, Marvel and other media. Jeff Roven, formerly at Skywald, will take his place as an aide to Kubert and Joe Orlando.

A number of artists from the Phillipines will be doing work for National, under the direction of Tony DeZuniga. Both DeZuniga and Redondo are big names in Phillipino comics.

After being quite pleased with the *Superman* and *Batman* hardback books, Crown Publishing Co. will be issuing a similar collection of *Wonder Woman* stories. Famed women's lib spokesman Gloria Steinem is reported doing the introduction for the book.

A new humor title should be coming from National in the near future. Joe Orlando is slated to be the editor and Sergio Aragones and Berni Wrightson are scheduled to do work for the first few issues.

One of DC's big problems during the past year has been in books and stories coming in very late. They allegedly lost $10,000 in press time during 1971 because of this. When a

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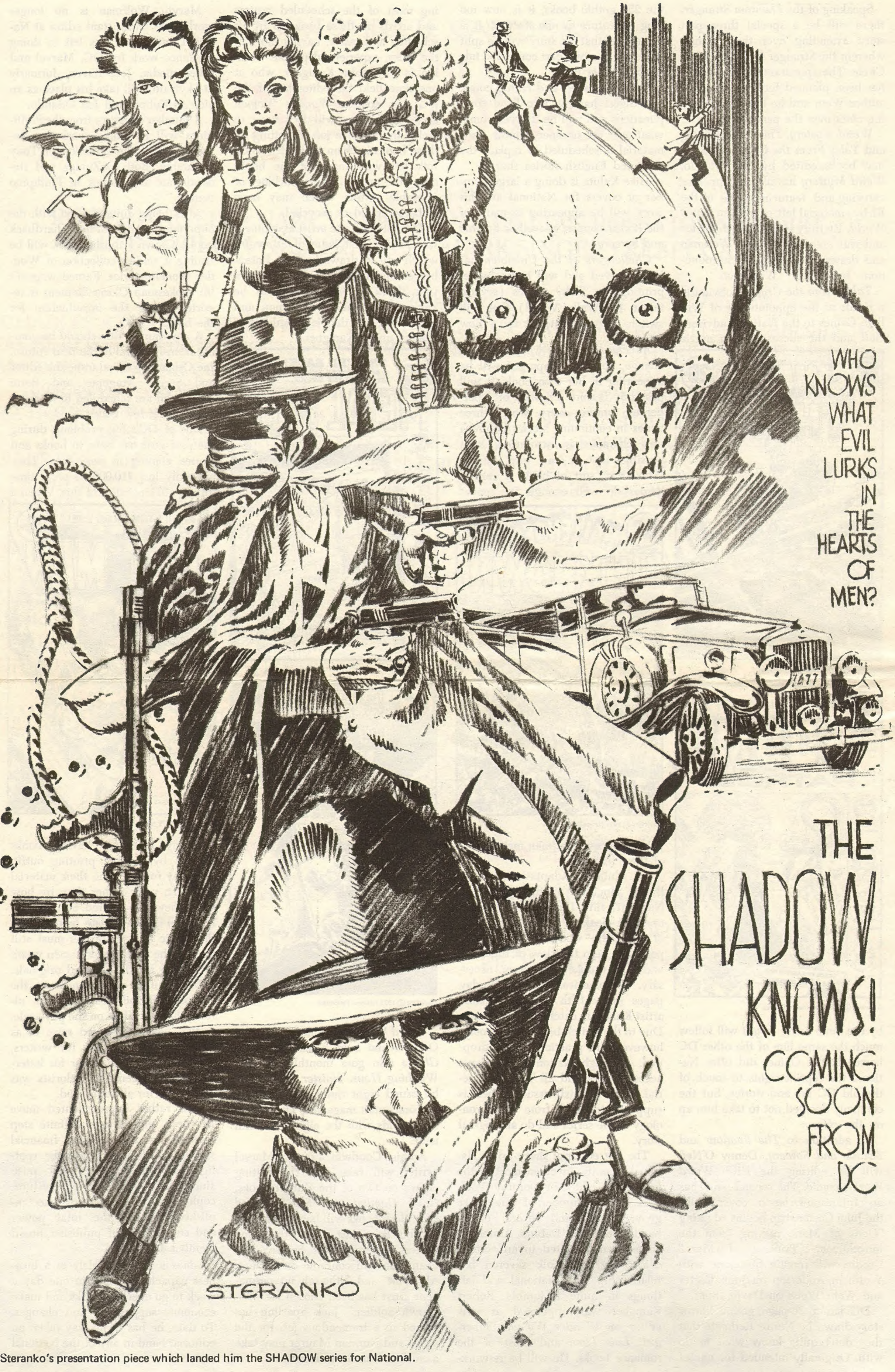
company pays for having books printed by a large printing outfit, they pay for the time their material is on the press rather than by how much they have printed. Subsequently, when a title is late or over-due, the comic book publisher must still pay for the time the pressmen waste in waiting for the finished originals.

Bill Gaines' appointment to the National Periodical's staff has already had an effect on the pay scale. A flat, across-the-board raise of as much as three dollars for writers, five for artists, one dollar for letterers and fifty cents for colorists was good news for all concerned.

This rather unprecedented move has been viewed as a definite step forward in the comics' financial scene. Bill must share the spotlight for this well-deserved raise since such a financial expenditure could not have been accomplished without the total power and cooperation of publisher/board member Infantino.

Gaines is working solely in a business capacity, coming in one day a week to go over the books and make economic suggestions and changes. To date, he has in no way taken an editorial hand in any of the National material.



Steranko's presentation piece which landed him the SHADOW series for National.

TARZAN OF THE COMIX

When National Periodicals was awarded the comic book rights to Edgar Rice Burrough's *Tarzan of the Apes,* it ended an association which dated back to 1939. Dell Comics (Western Printing Inc.) first established Tarzan as a comic book star with the fifth book in the Dell Black and White Comics series.

Tarzan is one of the oldest and 'most used' comic characters in the adventure vein. He was first featured in newspaper strip form on January 7, 1929, illustrated by Hal Foster. His adventures have continued to this day, passing through the hands of twelve different artists in both daily and Sunday form. Besides Foster, other artists on the strip through the years include Rex Maxon, William Juhre, Burne Hogarth, Dan Barry, John Lehti, Paul Reinman, Nick Cardy, Ruben Moreira (Rubimore), Bob Lubbers, John Celardo and Russ Manning, who is currently handling both the dailies and Sundays. Maxon did the most daily strips (5,214) and Celardo illustrated the most Sunday pages (over 650).

The first Tarzan comic book in the Black and White series was a reprint of Hal Foster daily strips, with continuity added by artist Henry Valleyly. Foster's Sunday renditions of Tarzan were reprinted in United Features' *Single Series* #40.

The first actual Tarzan comic book appeared in 1947 as a Dell Color Comics one-shot #134. The 52-page comic, which went on sale in February 1947 was "Tarzan and the Devil Ogre." A second one-shot title appeared in August of the same year (#164) as "Tarzan and the Fires of Tohr."

Tarzan was awarded his own book on a continual basis in January of 1948. The first issues featured art by Jesse Marsh and most of the writing by Gaylord BuBois. Action cover photos featuring Lex Baxter, began with issue #13. At first, lead stories were all 24-pages and accompanied by shorter 15-16 page stories in the back.

Jesse Marsh illustrated all Dell *Tarzan* comics through issue #153 until his death in 1966. Marsh began his career at Disney Studios in 1937 and squeezed into comics by doing freelance work on the side. He was the first to draw the pair of back-up features used in *Tarzan.* "Two Against the Jungle " and "Brothers of the Spear." Illustrator Harry Habblitz best described Marsh's art in *Fantasy Illustrated* #7 by remarking, "As I reviewed Marsh's art, I was constantly made aware that he didn't produce art with me or any other adult in mind; it was done for youngsters only."

March of Comics was started in 1952 and Tarzan was frequently making appearances in the popular give-a-way comics. The first *Tarzan Annual* also went on sale in 1952.

Cover paintings were used once again with the 55th issue. Photos were then briefly reinstated from #80 until 110, then the editors shifted back to paintings until the takeover by National.

When the Gold Key line was started, *Tarzan* was at issue #132, and things stayed the same until the book was given to Russ Manning to illustrate with #154. The adaptations of ERB's original novels were started with the next issue and interrupted only by an occassional issue dedicated to the television series. The adaptations were the result of Charlton's *Jungle Tales of Tarzan,* an unauthorized but excellent comic book which lasted four issues, from December 1964 until July 1965.

Korak, Son of Tarzan was issued by Gold Key in January of 1964 with the first issues illustrated by Manning. Warren Tufts and Dan Spiegle drew the remaining issues, through #45.

Other artists on the *Tarzan* comic included Alberto Giolitti, Doug Wildey, Paul Norris and Mike Royer. National began their version of the Ape Man with the April, #207 edition.

National began their version of the Ape Man with the April 1972 edition, #207. Sales figures on the opening issues are reported to be satisfactory, and will perhaps pave the way to a new Tarzan era. To quote Jim Steranko in Tarzan #209, "Kubert's style is perfect for the Tarzan strip. It is a style of enormous vitality, of rich textures, of rugged but controlled imagery that tracks up faultlessly with Burroughs' own energetic style. Seldom in this medium is such a match made. I think your readers will agree with me that Kubert and National have just begun to write a new chapter in the history of comics."

—Gary Brown

SF BOOK REVIEW

There's an unfounded rumor that one of the unpublished manuscripts in the Edgar Rice Burroughs, Inc. archives is a nonfiction work entitled *How I Made Six Million Dollars in My Spare Time Creating an Archetype.* Tarzan is an archetype—no doubt about it. He ranks with Robinson Crusoe and Sherlock Holmes as one of the most imitated fictional characters in the English language. The best of the Tarzan takeoffs were written by a man who realizes Burroughs' faults— Philip Jose Farmer.

Essex House was a publisher of high quality pornography. It attracted little notice in fandom until the publication of *Image of the Beast* ($1.95), by Farmer. Then, all of a sudden, fans began to realize that there was good science fiction being sold to "adults only."

Farmer's second book for Essex House was *A Feast Unknown* ($1.95), which purported to be Volume IX of the diary of James Cloamby, Lord Grandrith, who had been raised in the jungle.

Though the word "Tarzan" never appears in the book, Grandrith (Burroughs admitted in the first chapter of *Tarzan of the Apes* that he had taken the liberty of changing the names in this true story) makes frequent and broad references to Burroughs as "my biographer," and attempts to correct some of the errors Burroughs made in repeating the story.

For example, Burroughs translated the word "Mangani" as "Great Apes." Grandrith excused the error as a result of getting the story second hand, and gave the correct translation as "The Folk," a surviving species of primitive humanoid.

The similarity between Tarzan and Doc Savage has been pointed out often; Farmer is the first to use it in a novel. Another major character in *A Feast Unknown* is one Doc Caliban, who has a couple of sidekicks named Jocko and Porky.

The basic idea of the novel, which involves a group of immortals who call themselves "The Nine," would be fascinating in itself. But Farmer's feat of tying together so many of the self-contradictory elements of the Tarzan legend makes it great. Its only failing is in the fact that it's practically unavailable—especially to those who can't prove they're at least 18.

It's so fine a book that Farmer thought it worth a sequel. Essex House, unfortunately, folded, and the sequel was published as an Ace double (*Lord of the Trees/The Mad Goblin,* 75¢), one side for Grandrith's point of view and the other for Caliban's. Grandrith's of course, is billed as Volume X.

The tragedy of its having been published by Ace is that many of the elements of both characters could only be alluded to outside of the pornography field. Farmer manages to write around much of this ("For a full explanation, see Volume IX" appears frequently on the Grandrith side, with no note of the fact that Volume IX was actually published), but the cautious treatment renders this book a failure, despite its brilliant theme. There's enough conflict left for another sequel.

This isn't Farmer's last word on the Tarzan theme. In *Lord Tyger* (Doubleday, $4.95), he examines the question of what would happen if a person really *had* been raised like Tarzan.

The jacket blurb of *Lord Tyger* claims that the book is science fiction. Not so; nevertheless, this is one of the finest adventure novels of 1970, and an excellent mystery to boot.

Throughout the book, we see Ras Tyger go through variations on incidents of Tarzan's early life—and we see a lot of differences, too, especially in those areas where Tarzan is just a wee bit implausible. How did he get there? Why does everything fall into place to make his life as much like Tarzan's as a real person's can be? You find out in the end, and I'm not going to spoil a fine book for you. It is followed by *Time's Last Gift* (Ballentine 954), another fine book which again allows Farmer to let loose on another Tarzan takeoff.

As for the more conventional Tarzan imitations—like Ka-Zar, Sheena and Jan of the Jungles—we all know that the only acceptable imitation of Tarzan is Korak. Unless of course, you consider Tarzan himself, which is Farmer's most recent premise in *Tarzan Alive*; A Definitive Biography of Lord Greystoke. Asserting that there actually was a Lord Greystoke/Tarzan, Farmer examines the legend as truth rather than a figment of Edgar Rice Burrough's imagination. Whether Farmer's tongue is in his cheek or half swallowed, only time will tell.

—Don Markstein

Hal Foster

Burne Hogarth

Russ Manning

Joe Kubert

MARVEL NEWS

Winning their case with the President's Price and Wage Commission, Marvel Comics is all set to move ahead at full speed and hopes to have 65 titles out on the stands by mid-winter.

When the *Doc Savage* comic book was first announced, along with Marvel's intentions to update the character to the 70's, Stan received a good deal of mail asking him to reconsider and keep the 'Golden Superman' back in the 30's. Stan has taken it into consideration now and all plans to update Doc Savage have been dropped. He will operate in the 30's, following the original novels as closely as possible. With the pulp trend evidently in full swing, one wonders how long it will take before some company reissues the first "new" pulp magazine!

Attempting to flesh out the *Conan* saga has created some problems for writer/editor Roy Thomas. It seems that Howard's stirring prose was not produced in enough volume to keep the voracious comic industry supplied. To rectify this, a number of Howard's non-*Conan* stories will be adapted to fit into the *Conan* odyssey. The first such adaptation has occurred as *Conan* begins an epic, seven-part battle tale based upon one of Howard's crusade stories. Among the other stories to be used are Bran Mak Morn's adventures and "Shadow of the Vulture." Such changes are not difficult since Howard's forte was storytelling, not characterization.

Due to a disagreement over who should keep the original art from the *Conan* strip, artist Barry Smith has elected to drop the series and return temporarily to his home in England. The strip will continue, however, as John Buscema steps up to the artistic helm. Apparently he is eager to do the strip and will lend his brilliant draftsmanship and powerful storytelling to the popular series. Buscema's enthusiasm is high at this point and it is likely that he will equal, if not surpass his highly-praised *Silver Surfer* books.

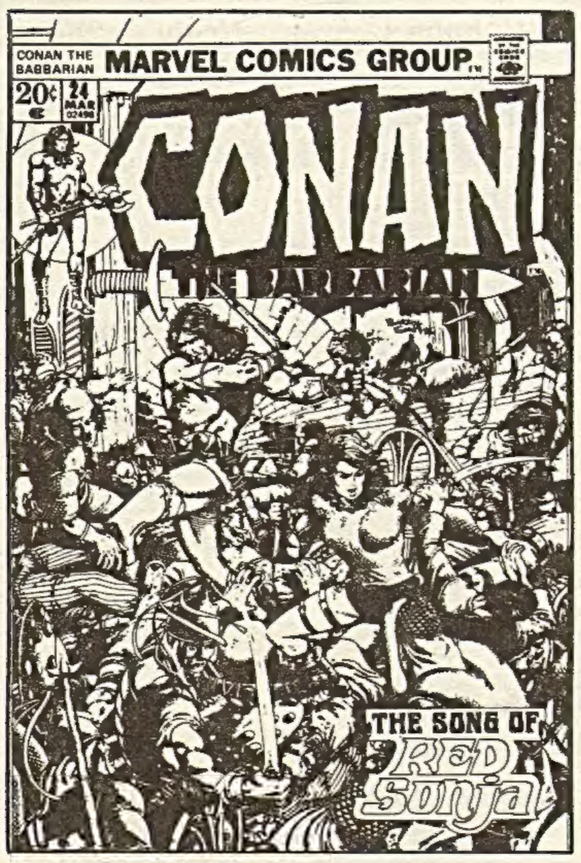
Buscema, it should be noted, was Roy Thomas' first choice as *Conan's* artist, but, because of his considerable committments and page rate, could not handle the assignment. Tom Palmer will ink the Cimmerian's adventures, and Thomas will continue to script.

Gil Kane, who recently did two *Conan* issues, will continue drawing Spiderman's tales in the pages of *Marvel Team-up*. It seems that Kane likes Spidey. His *Conan* books apparently afforded him an opportunity to make one of his better fantasy statements. Gil hand-picked the story and did it as much for his own amusement as anybody elses.

Conan is very much in the news this month as yet another artist takes a crack at him. Billy Graham, after reading the paperback tale, "City of Skulls," undertook the task of translating it into comic visuals. The yarn features a black barbarian named Juma. Consequently, the story, written by Sprague DeCamp and Lin Carter will appear sometime later next year.

In order to accomodate the new *Conan* series into his busy schedule, Tom Palmer has dropped his option on inking *Daredevil*. Now Palmer will have, including *Dracula* and *Doc Savage*, three steady books, miscellaneous horror stories and some free lance work at National.

Frank Monte, assistant to Mike Ploog, will be inking both *Werewolf By Night* and *Ghost Rider* so that Ploog will have time to add another strip to his busy schedule.



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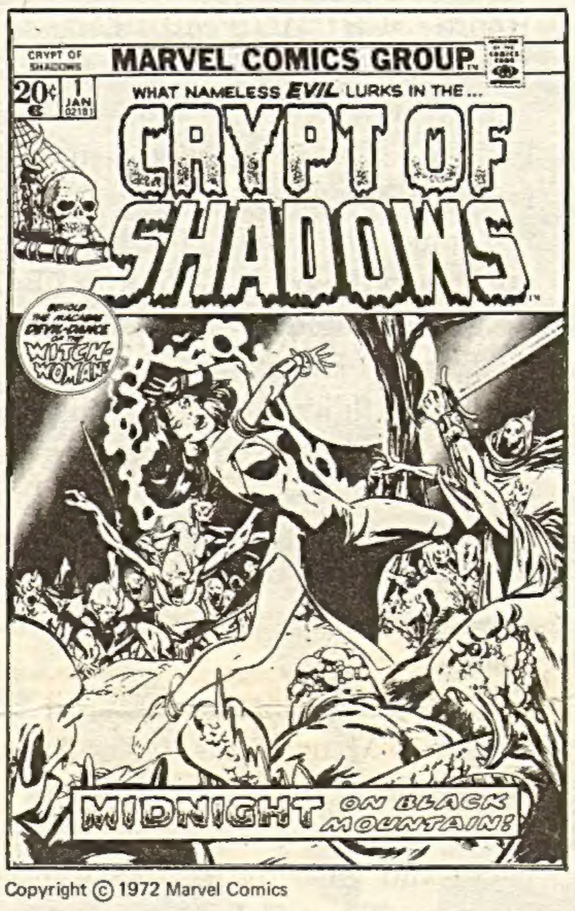

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TOMB OF DRACULA
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THE TOMB OF DRACULA
THERE BE THINGS... THAT EVEN A VAMPIRE FEARS!
THE MONSTER OF THE MOORS!

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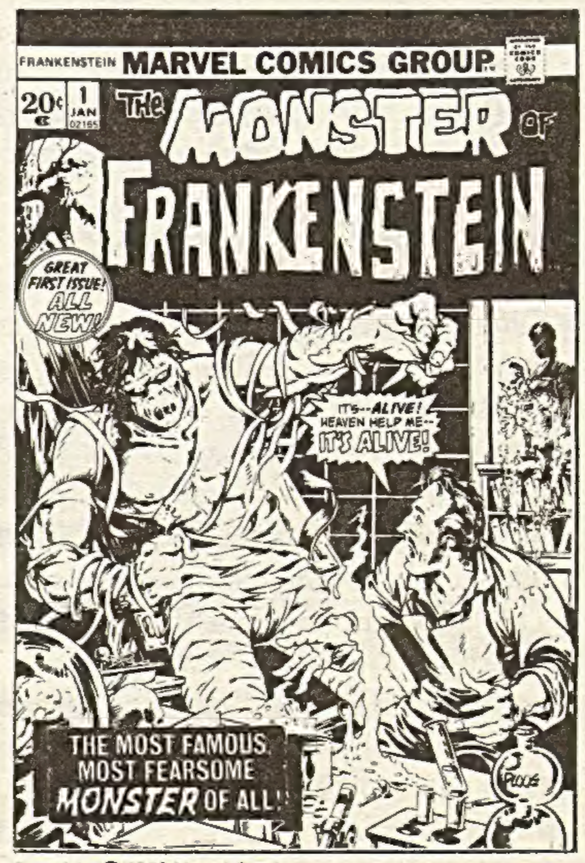
FRANKENSTEIN
MARVEL COMICS GROUP
THE MONSTER OF FRANKENSTEIN
GREAT FIRST ISSUE! ALL NEW!
IT'S--ALIVE! HEAVEN HELP ME--IT'S ALIVE!
THE MOST FAMOUS, MOST FEARSOME MONSTER OF ALL!!

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Frankenstein, Mary Shelley's classic, is Mike's new project, and those who have seen some of the finished art are ecstatic. At last word, Gary Friedrich will handle the writing.

There were a few complications in this latest acquisition by Marvel. Mary Shelley's original novel has passed into public domain, but the Boris Karloff interpretation is still owned by Universal Pictures. Marvel originally wanted to depict the film version, but decided to create their own when they discovered how much Universal wanted for the rights.

The character of the new *Ghost Rider*, Ploog's most recent Marvel triumph, has a unique origin. Gary Friedrich, fresh from his Skywald/*Hellrider* scripting chores, had a new idea. He intended to introduce a villian on a motorcycle, who sold his soul to the devil but was double-crossed. The character was originally to appear in *Iron Man*. Roy liked the idea and felt strongly enough about it to give Gary the go-ahead to develop a series on the character. Mike Ploog was chosen to draw the book and the rest is comic history.

Mike continues to get monster/horror titles, but admits he is a bit confused lately. It seems that he's been drawing multitudes of rats, to add to the eerie atmosphere of his stories. Yet, when the books come out, there are multitudes of word balloons obscuring his rats.

Dan Adkins has pencilled and inked a new *Sub-Mariner* story which is on the Marvel schedule for release this Fall. In this job, Adkins has abandoned his Wally Wood approach of underdefined muscles in favor of the super-muscular figure.

Craig Russell, one of Adkins' assistants, is currently working for the Marvel mystery books as well as doing backgrounds for *Conan*. Russell may also illustrate a new version of H. G. Wells, "The Invisible Man," for *Gothic Thrillers*.

Another Craig Russell job for Marvel is a 20-page *Ant Man* story. Adkins' staffer Val Mayeric has drawn a 7-page visualization of John Jakes' *Brak the Barbarian*. The tale will be written by Jakes and will run in the back of one of the mystery books. Keep an eye on Mayeric, unless we miss our guess, he will become the hottest new artist of 1972.

Lin Carter's *Thongor* is now on the schedule as a replacement for the ill-fated *Gullivar of Mars* strip. Val Mayeric will pencil the stories with Dan Adkins inking.

A host of new titles and books are being originated or brought back at Marvel, and with them come many

SUPERNATURAL THRILLERS
MARVEL COMICS GROUP
SUPERNATURAL THRILLERS FEATURING
THE INVISIBLE MAN
ADAPTED FROM THE WORLD-FAMOUS THRILLER BY H.G. WELLS
YOU SNIVELING SWINE! SO YOU WANTED TO KNOW MY SECRET, DID YOU?
WELL, NOW YOU KNOW!!
CREATURES ON THE LOOSE
MARVEL COMICS GROUP
CREATURES ON THE LOOSE!
GULLIVAR JONES--WARRIOR of MARS!
TWO WORLDS TO WIN!

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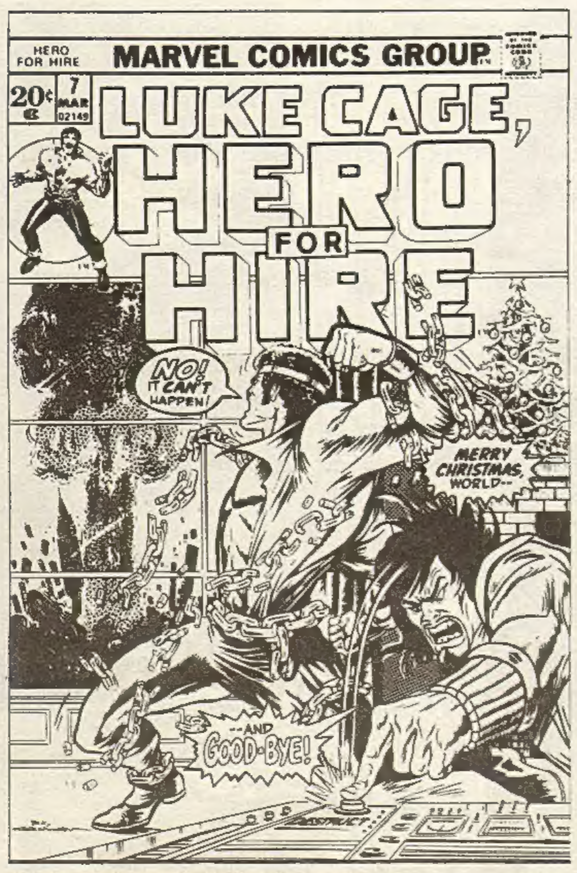
familiar faces. One of the real sleepers may very well be a comic called *Gothic Thrillers*. The cover for the first issue was by Jim Steranko. Material lined up for the first several issues include: Theodore Sturgeon's "It;" a Gil Kane-Ron Goulart adaptation of Robert Bloch's "Yours Truly, Jack the Ripper;" a pair of 10-page "Solomon Kane" stories by Ralph Reese and Roy Thomas; and a good number of H.P. Lovecraft stories. The Lovecraft material includes "The Challenge From Beyond," a round robin story written by Lovecraft, August Derleth and others, and a story by Bloch called "The Shadow From the Steeple," which



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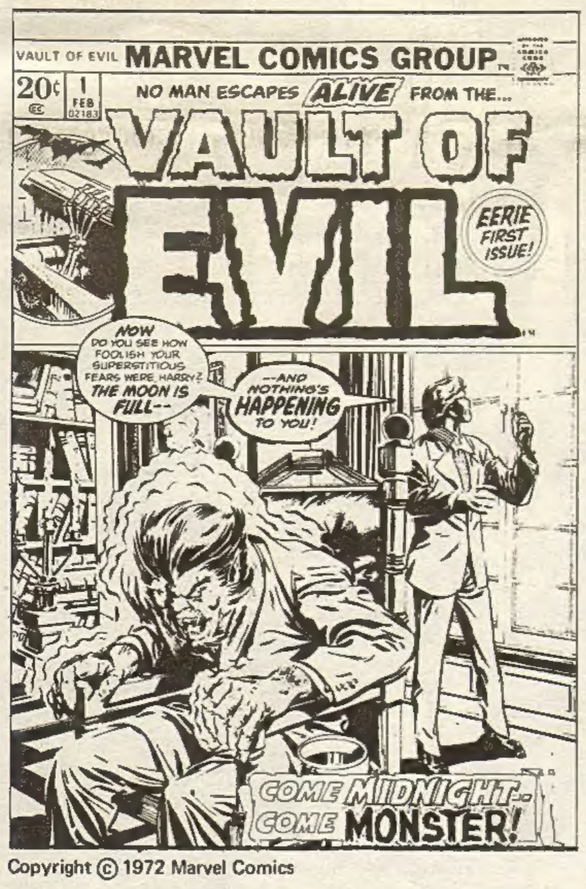
VAULT OF EVIL
MARVEL COMICS GROUP
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NO MAN ESCAPES ALIVE FROM THE...
VAULT OF EVIL
EERIE FIRST ISSUE!
NOW DO YOU SEE HOW FOOLISH YOUR SUPERSTITIOUS FEARS WERE, HARRY? THE MOON IS FULL--
--AND NOTHING'S HAPPENING TO YOU!
COME MIDNIGHT-- COME MONSTER!

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has Lovecraft as a character. The book is on a bi-monthly schedule and out this fall.

Steranko, who contributed Nick Fury and Captain America to the comic scene three years ago, is back working at Marvel again. His first assignments include covers for *Doc Savage, Shanna the She-Devil* and *Gothic Thrillers,* with westerns and monster books to come.

Neal Adams will be drawing *War of the Worlds* for Marvel, and will dramatize the return of the Martians. The book will not be put on the production schedule however, until two issues are completed and a third is in progress. Gil Kane is doing pencilling for the series as well as Adams. Roy Thomas will script.

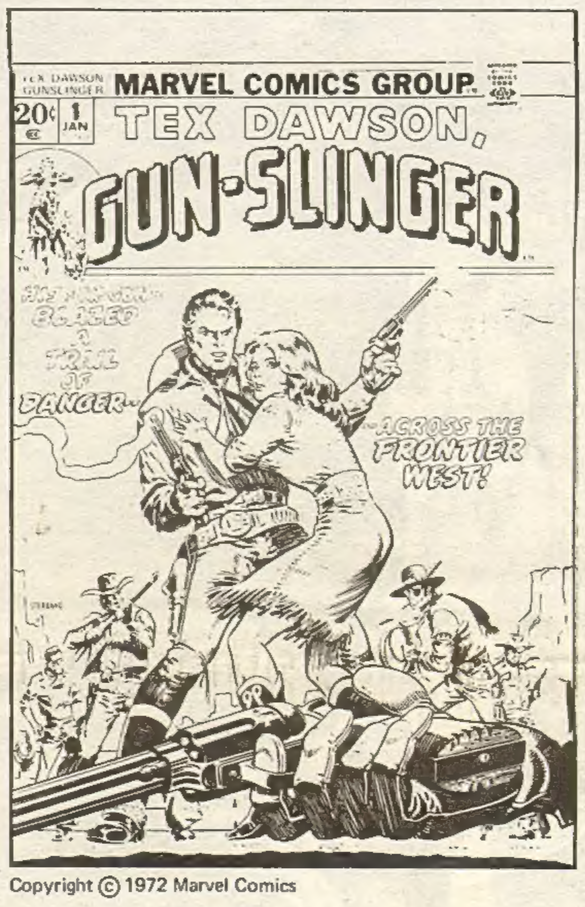
Steve Skeates will take over the writing on *Sub-Mariner,* and seeing as how Steve formerly wrote *Aquaman* for National, the switch should not be too hard to make. Don't be surprised to see familiar places and people in *Sub-Mariner,* with their names changed to protect the innocent.

Mike Friedrich is supposedly writing the first issue of *Beowulf,* but whether he will continue scripting the feature is unknown at this time. Reportedly back in San Francisco, Friedrich is working on several new projects, including an underground comic. Mike teamed up with John Buscema to turn out the second issue of *Warlock.*

X-Men will be brought back to original adventures shortly, but writer and artist have not yet been assigned to the book. Meanwhile, the reprints will continue, with the latest being #78 from #30.

Steve Englehart took over the writing reins of *Luke Cage-Hero For Hire* when Archie Goodwin left Marvel to take editorial control of National's war titles.

The Western Kid has been changed to *Tex Dawson, Gunslinger. Wyatt Earp* is also appearing courtesy of Marvel. Most of the art is by Dick Ayers with a few tales



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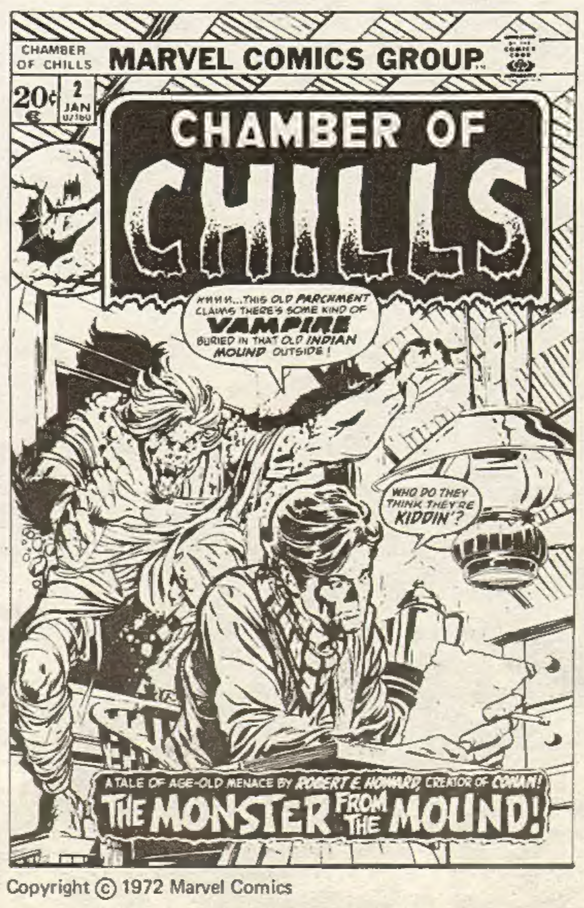
illustrated by John Severin.

There's a new villainess appearing in the *Fantastic Four* named Thundra. A 7-foot tall amazon-type lady, she teams up with Sandman, The Wizard and The Trapster who become the new Frightful Four. Sue Richards takes Baby Franklin and quits the FF. All this and a Steranko/Sinnott cover too.

Marvin Wolfman will take over the writing chores on *Captain Marvel,* after one issue by Gerry Conway. Wayne Boring, former artist on Superman comic books and newspaper strips, has been drawing the return of Marvel's version of Captain Marvel. It also continues that strange relationship between Superman and Captain Marvel and the many artists who have drawn them or the writers who have penned their destinies. Almost as if some unknown force is making sure the pair innertwine, everyone involved in the two comics eventually end up working on both characters in some manner.

Man-Thing, fresh from appearances in *Savage Tales* and *Ka-zar,* will be the lead feature in *Adventures Into Fear.* The first issue recounted the origin of the Man-Thing by Gerry Conway and Gray Morrow.

Bernard Baily, Golden Age artist on such heroes as Spectre and Hour-


CHAMBER OF CHILLS
MARVEL COMICS GROUP
20¢ 2 JAN
CHAMBER OF CHILLS
HMMM...THIS OLD PARCHMENT CLAIMS THERE'S SOME KIND OF VAMPIRE BURIED IN THAT OLD INDIAN MOUND OUTSIDE!
WHO DO THEY THINK THEY'RE KIDDIN'?
A TALE OF AGE-OLD MENACE BY ROBERT E. HOWARD, CREATOR OF CONAN!
THE MONSTER FROM THE MOUND!

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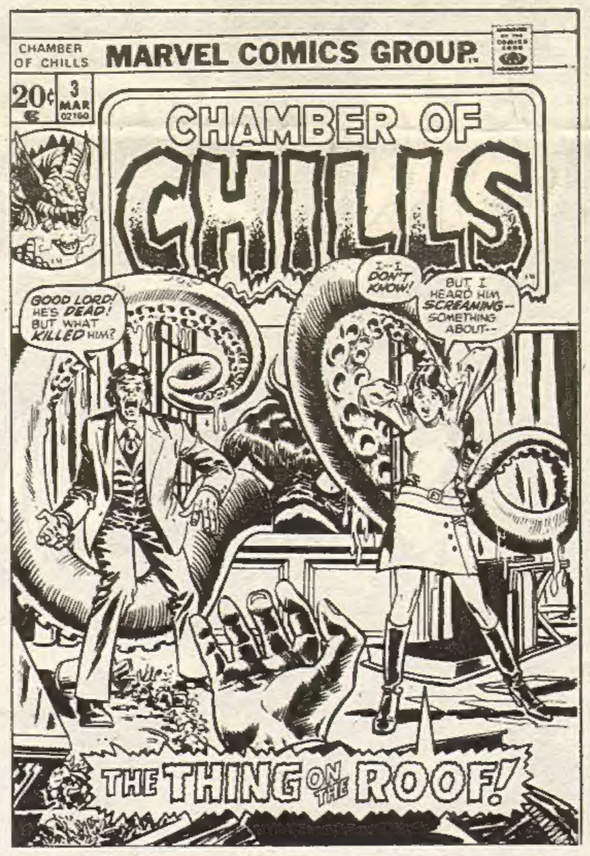
CHAMBER OF CHILLS
MARVEL COMICS GROUP
20¢ 3 MAR 02160
CHAMBER OF CHILLS
GOOD LORD! HE'S DEAD! BUT WHAT KILLED HIM?
I DON'T KNOW!
BUT I HEARD HIM SCREAMING-- SOMETHING ABOUT--
THE THING ON THE ROOF!

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man, will quite possibly be doing work for Marvel in the future. He had a brief meeting with Stan Lee at the Marvel offices, but failed to leave his address or phone number. Marvel has a 15-page script ready to hand over to him, but now contact will have to be made all over again. Come back, Bernie!

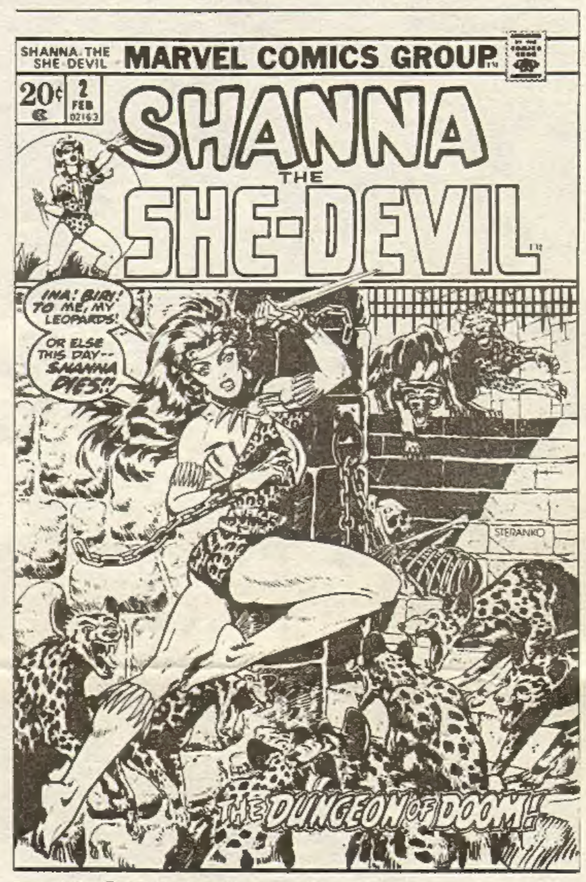
Sol Brodsky has returned to Marvel after almost two years with his own comic book/magazine company, Skywald. His first project will be to put together a monster humor caption book, much like the old Stan Lee *Monsters To Laugh With.* Speculation has it that Brodsky will also be preparing other black and white magazines much like *Savage Tales* and *Spectacular Spiderman* for Marvel, but as of this writing no such plans have been announced.

George Roussos, whose name intermittently appears in Marvel's credits is working in a production capacity as a staff colorist.

Thor is currently Marvel's best-seller percentage wise. This simply means that, when the figure for the number of books printed is compared to the number of books sold, *Thor* has the best ratio. While *Spiderman* sells more books, his print run is greater, consequently the edge he holds over Marvel's other books is simply relative.

Accompanying the new wave of comics at Marvel is a concentrated push to get ahead of their schedule. Tired of working tight on deadlines, the idea is to put the pressure on for awhile, so that if an emergency arises, the entire staff need not press the panic button. This is the reason for the appearance of different artists on an established strip, such as Gil Kane and Ross Andru on the *Fantastic Four.* As a direct result of this policy, future issues of the *Fantastic Four* will feature art by Ramona Frayden (of *Metamorpho* fame) and Ross Andru.

It seems that in the midst of all the expansion at Marvel, the old


SHANNA THE SHE-DEVIL
MARVEL COMICS GROUP
20¢ 2 FEB 02163
SHANNA THE SHE-DEVIL
INA! BIRI! TO ME, MY LEOPARDS!
OR ELSE THIS DAY-- SHANNA DIES!!
THE DUNGEON OF DOOM!

Copyright © 1972 Marvel Comics

SHIELD
MARVEL COMICS GROUP
20¢ 1 FEB 02182
NICK FURY AND HIS AGENTS OF SHIELD
NICK FURY'S BACK-- AND ALM IS OUT TO GET HIM!!
WHEN STRIKE THE UNLIVING!

Copyright © 1972 Marvel Comics

Nick Fury Agent of SHIELD book has been reactivated, with Steranko handling the covers. A new war book from Marvel, dealing with battle action of every kind, is appropriately titled, *War is Hell.* It will feature reprints of Marvel's 50's war titles, which showcase some really memorable art and scripts.

The Monster Times recently attracted the eye of Marvel's Stan Lee. Stan was so impressed with their handling of the Spiderman issue that he offered to buy them out, but the crew at *The Times* set too high a price and Stan bid them a fond good-bye.

STERANKO cover for the first issue of *THONGOR, WIZARD KING OF LEMURIA.*

Comic Strips

Doug Wildey's syndicated *Ambler* newspaper strip is now scheduled to be released in September of this year, in order to take advantage of a concentrated sales campaign. The strip was formerly scheduled for release on April 3rd.

V. T. Hamlin, creator of the popular *Alley Oop* comic strip, retired this past March, handing over work on the strip to David Graue. Now 72, Hamlin said, "I've been tied to the drawing board long enough. I'm tired of running."

"I don't think anybody will notice any difference," Hamlin remarked about his retirement, "The script may differ; that's about all. David and I have different ideas about some things." Graue has been Hamlin's assistant for a number of years now.

Hamlin created *Alley Oop* in 1933 and since has turned out close to 12,000 daily and 2,000 Sunday strips. "I have always drawn *Alley Oop* to entertain myself," he said, "I figured that if he pleased me he would please others—not all, but a good percentage of the time. But perhaps he doesn't entertain as well as he once did. Maybe Oop is becoming obsolete. Maybe people just don't need him any more."

Hamlin will make his home in Sarasota and will do some painting as well as help his wife collect minerals and rocks.

The police chief of Pottstown, Pennsylvania had his car stolen recently. The chief was not only embarrassed because of his high office, but his name is —*Dick Tracy*. Chester Gould would never stand for it.

If you are a collector of comic strips, comic art or are constantly down on your local newspaper for refusing to carry many of the fine adventure strips still being syndicated, then we highly recommend *The Menomonee Falls Gazette*. Published weekly by Jerome Sinkovec and Michael Tiefenbacher, MFG features a line-up consisting of *Tarzan* (Russ Manning), *Secret Agent Corrigan* (Al Williamson), *Modesty Blaise, Jeff Hawke, Dateline: Danger* (Al McWilliams), *James Bond, Rip Kirby, Flash Gordon, The Phantom, Mandrake the Magician, Air Hawk, Drift Marlo, Johnny Hazard* (Frank Robbins), *Jeff Cobb,* and the original *Superman* strip. Subscription rates are 12 issues for $4.50 or a sample issue for 40¢ from Sinkovec at N85 W 16505 Mary Court, Menomonee Falls, Wisconsin 53051. They have maintained a strict weekly schedule for over six months now (current issue is #46) and print in tabloid size. An excellent project all fans should support.

Have you ever thought what Hal Foster thinks of John Cullen Murphy's work on *Prince Valiant*? Foster says he is "very pleased" with Murphy's work and in a recent critique said the only weak points appear to be in Murphy's "elongated faces" and "lack of continuation in his blacks." Foster regards these as minor technicalities which will improve as time goes on. Murphy was chosen over such artists as Wally Wood and Gray Morrow because Foster felt he captured the "mood of the period better," even though everyone who did a sample strip for *Valiant* was extremely talented.

The fifth DC issue of *Tarzan* was a Burne Hogarth-Joe Kubert collaboration. Working from the Sunday stats of Hogarth's work, Kubert tied in panels to help the flow of the story and also re-inked a few things.

The Sunday issue of *Newsday,* a New York based paper, has been featuring a regular "Nostalgia Section" in which they reprint Sunday pages of *Krazy Kat, Bringing Up Father* and *Jungle Jim.* The idea proved so popular that on June 12th, they began printing *Krazy Kat* in daily form as well. King Features apparently has uncovered photostats of many old strips and there is a good chance that many of the classics will begin to receive national distribution.

The Monster Times

After surviving a most successful first ten issues, *The Monster Times* continues to expand their base of operation. The special E.C. edition, which was the tenth bi-weekly issue, obtained wide distribution up and down the east coast of the U.S. Editors hope that the eleventh issue will appear on the newsstands in Los Angeles and through the west.

Primarily concerned with monster films and products, the tabloid newspaper does offer a good amount of comics-oriented material. Besides comic strips and covers by well-known artists, there is usually from four to six pages of comic news and articles.

The lucky thirteenth issue offers special convention coverage, as well as interviews with John Romita and Gerry Conway, and an article on the foes of Spiderman. Upcoming comic-type articles will cover Jack Cole, Ghost Rider, Charles Adams, Superman and . . . the Cookie Monster from Sesame Street.

A new editor has been appointed, replacing Allen Asherman, for the eleventh issue. Joe Kane, a former copy editor at the *Times*, will take over the duties with the eleventh issue.

Animation/Films/Television

The first annual "United States International Animated Film Festival" is scheduled for November 18-25 at Miami Beach, Florida. Besides current animated films, there will be an extensive program reviewing recent expansions and dynamic developments in film animation, particularly in the use of computer and laser techniques. Those scheduled to attend are John Halas and his wife, Joy Batchelor, connected with the Educational Film Center in London and creators of the remarkable "Animal Farm" full-length animated film.

Before World War II, Miami was the home of Dave and Max Fleischer Studios. They produced such series as "Betty Boop," "Koko the Clown," and "Popeye the Sailor," in addition to turning out the feature length "Gulliver's Travels."

Director of the planned festival is Fred Mintz, 850 Seventh Avenue, New York.

"The Crunch Bird" was the winner of the Academy Award for Animated Films.

One of the newest cartoon shows on next fall will be called "The Barkleys" and will portray the 'Archie Bunker' of the funny animal set. The series, scheduled for early morning showing on NBC, will be half an hour and focus on the gripes, groans and prejudices of Arnie Barkley and his canine, middle-class family. Color production is from DePatie-Freleng Enterprises.

Did you know that Paul deFeu, former husband of fem-libbist Germaine Greer, was a former comic book writer? He wrote "romance" books! Honest!

Brian Bedford has been chosen to replace Tommy Steele for the title voice role in Walt Disney Production's animated cartoon feature "Robin Hood." Producer is Wolfgang Reitherman.

Newest production from Disney is "The Bears and I," all about the National Park Service and three bear cubs.

Phil Seuling, that elusive baron of the comic conventions, provided the voice for a policeman in the "Fritz the Cat" cartoon.

Production has begun on an historically accurate television series based on the legend of "King Arthur." Lord Harlech, chairman of Harlech Television and Arthur Stebloff, chairman and president of Heritage Enterprises Inc. announced that the program will consist of 24-half-hour programs, filmed entirely in Wales—the area generally acknowledged by historians to be Arthur's homeland. The series is set around 500 A.D., when Arthur emerges as a strong military leader, unifying bickering British tribes. Production commenced on June 4. No announcement of American broadcasting rights have been made.

Due to the overwhelming success of the January "Star Trek" Convention in New York City, rumors and reports of the return of the popular sciencefiction series are flying everywhere. NBC has asked producer Gene Roddenberry to undertake the filming of a feature length motion picture of television entitled "Star Trek Returns." The film, in turn, would be a pilot for the possible return of the series to regular television.

Roddenberry, currently producing "The Blue Line," has been very evasive about the possibilities, apparently standing firm on his promise not to remake the series unless the entire cast could be reassembled.

Regardless, Trek fandom continues to bloom, with a half dozen festivals being planned for next year, over 100 fanzines on the series currently being published, and the show still being shown on more than 185 television stations around the world.

Walter Seltzer (producer of "Skyjacked") has hired Stanley R. Greenberg to adapt Harry Harrison's s-f novel, *Make Room, Make Room.* It is a private eye sort of thing in the year 2000. Charlton Heston is the probable star.

Fans and Fandom

Carmine Infantino, publisher at National Periodicals, has informed *Comic Fandom Monthly* editor Joe Brancatelli that he is considering suing him for libelous statements made in the 7th issue of CFM. The matter is currently being reviewed by Infantino's lawyers. Brancatelli is now managing editor at *The Monster Times.*

Dwight Decker, now finishing up his year of schooling in Austria, found it easiest to learn the language by reading comic books and Perry Rhodan stories.

Guy Lillian is still looking for his 100th Letter Of Comment to be published in a professional comic book. Irene Vartanoff is the all-time leader with 116 in print.

A tip of the hat to Ben Katchor for his wonderfully off-beat graphic story "In the Case of Morris Slovap" in the second issue of Charles Spanier's *Assorted Superlatives.*

Former fans, turned pro, Len Wein and Richard Buckler were married recently. Buckler late last year and Wein inbetween deadlines.

One of the fast growing "fan meeting places" is the annual Halloween/Batman Parade in Rutland, Vermont. It also has been the setting for a number of excellent stories as of late. Rumor that Tom Fagan will soon be getting his own book at Marvel is false, however.

Martin Greim is presently undergoing laser beam treatments at the Massachusetts Eye and Ear Hospital for a serious eye problem. He and his wife Ellie are the proud parents of a baby girl last April—Jolene Laura.

Fanzines recently folded: *Collage* at #20, *Comic Fandom Monthly* at #7, *Newfangles* at #54, *Om Markstein Sklom Stu* at #12.

FANZINES OF NOTE:

Graphic Story World (6 issues for $3 from Richard Kyle, PO Box 16168, Long Beach, California 90806) one of the finest fan publications available. Kyle and his staff offer a wide view of the graphic story arts, foreign publications, animation, news and reviews. Assuredly, one of the necessities of being a fan is subscribing to *Graphic Story World.*

Funnyworld #14 ($1.25 from Mike Barrier, Box 5229, Brady Station, Little Rock, Arkansas 72205) is not *just* for funny animal fans, but certainly appeals to all comic fans. A full-color strip by Richard Corben and a lengthy look at the "Fritz the Cat" film are just part of the fun in *Funnyworld.*

HPL ($3 from Meade & Penny Frierson, P.O. Box 9032, Crestline Hts., Birmingham, Alabama 35213) is a large, 144-page tribute to the writings of Howard Phillips Lovecraft. Besides countless articles, interviews and pieces of fiction devoted to the Lovecraft style, there are a good number of illustrations. The graphics of Dany Frolich, Tim Kirk, John Adkins Richardson, Richard Corben, Steve Fabian and especially Herb Arnold, are stunning and worth the price of the magazine alone.

When we decided to feature DOC SAVAGE in the first issue of COMIXSCENE, we asked several of Marvel's finest artists to visualize the Man of Bronze. GENE COLAN, MARIE SEVERIN, DAN ADKINS, MIKE PLOOG, and STERANKO created their own versions of the character, as they would have done him if they had been assigned to illustrate the series. Thanks, gang!

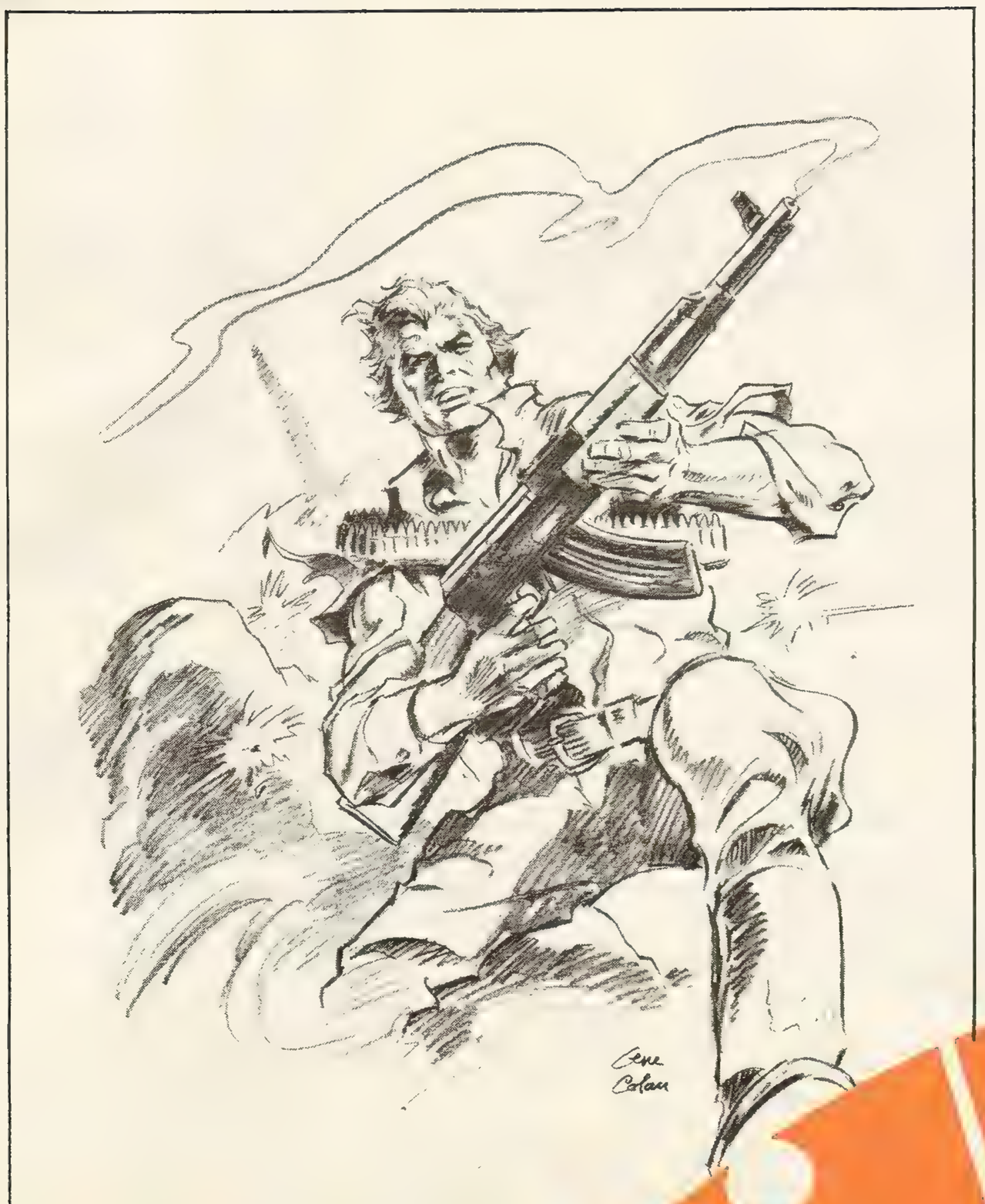
THE MAN OF BRONZE

STERANKO

SEV

AIKINS

PLOOG



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THE MAN OF BRONZE

STERANKO

PULP HERO REVIVAL CREATES NEW TREND IN COMIX

Following the lead of making successful comic book characters out of old pulp heroes, Marvel Comics has released a *Doc Savage Comic* and National Periodicals has been assigned the exclusive rights to *The Shadow*. The *Doc Savage* book has already appeared and *The Shadow* is currently in production for a winter release.

Savage is on a bi-monthly publication schedule under the editorship of Roy Thomas. Newcomer Steve Englehart is writing this feature while Ross Andru is doing the art. The job of inking the bronze giant's adventures is on a merry-go-round. Jim Mooney inked the first story, Ernie Chua, the second, and Tom Palmer takes over the third. John Buscema did the first cover for the series and Steranko will do all subsequent cover work.

Palmer is working hard over Andru's pencils, endeavoring to capture paperback artist James Bama's version. The model for Savage, Steve Holland, was the star of TV's *Flash Gordon* in the 1950's.

Rights to *The Shadow* were being negotiated by Marvel, who had gone as far as naming Gerry Conway as writer and Mike Ploog as artist. Conde Nast Publications Inc. then discovered National (who was also bidding for the rights to the character) had a legal option on the comic book version. Denny O'Neil has been appointed editor and Len Wein will script. He intends to introduce The Man in Black in a new origin story. Once this groundwork has been established, adaptations will begin with "The Golden Horde," the first of four pulp adventures which pitted The Shadow against the oriental menace, Shiwan Khan. All the old supporting characters will be used as they are needed.

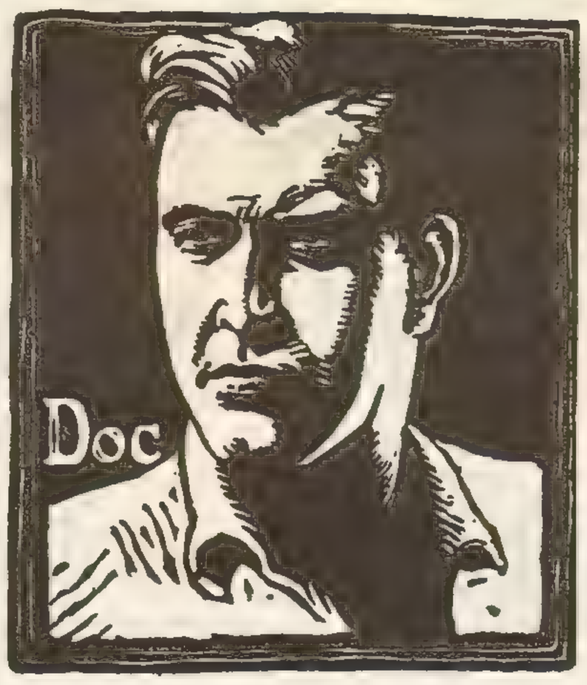
The first *Shadow* story, "The Doom Puzzle," has been written by Denny O'Neil. Also, look for a *Shadow/Batman* team-up in the near future.

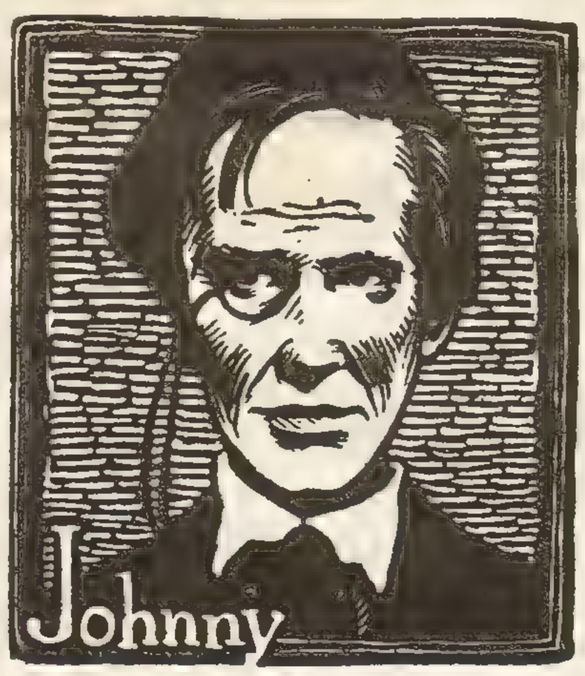
The characters will be handled similarly by both companies. Marvel is up-dating *Doc Savage* to a 1970's setting in the first two issues, then, due to a last minute change of policy, will switch back to the 30's. *The Shadow* will apparently follow the original pulp version closely. Both companies plan to give the books a nostalgic look, employing a '30ish style. Other than that, no major character, powers, or style change is foreseen by either company.

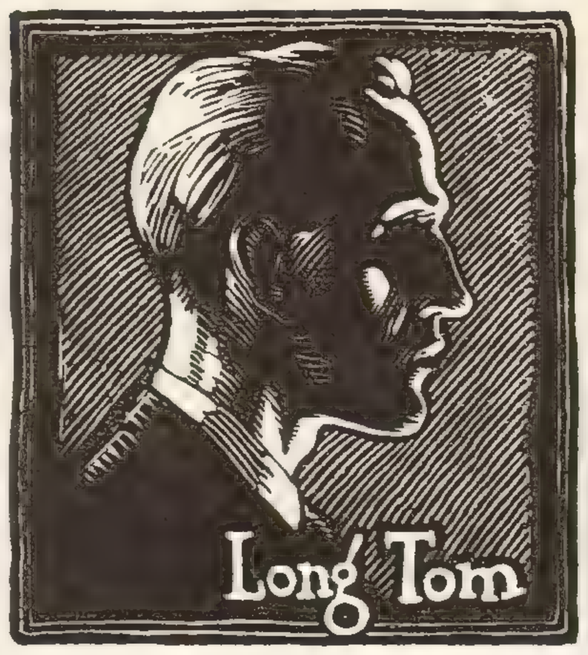
The characters will be used in other media in the near future also. "Doc Savage, Archenemy of Evil" is being planned by film producer George Pal, and a Shadow television pilot is on the drawing board.

Both characters were originally published by Street and Smith and were the two largest selling adventure heroes in the "Bloody Pulps."

The original *Doc Savage* stories were written under the house name of "Kenneth Robeson" by Lester Dent, Alan Hathaway, William G. Bogart and Norman A. Danberg (under the name of Laurence Donovan). Dent, one of the most prolific of all the pulp authors, accounted for 165 of the 181 *Savage* novels which ran monthly from March 1933 until the summer of 1949. Cover artists over the years included George Rozen, Walter M. Baumhofer and Emery Clarke while most interior art was handled by Paul Orban and Edd Cartier.







Although *Doc Savage* never made the successful transition to radio, motion pictures or newspaper syndication, he did appear in several comic books in the early 1940's. Besides twenty issues of his own comic, Savage was featured in assorted issues of *The Shadow* and had one appearance in *Supersnipe*. In 1966, he was featured in a Gold Key one-shot with art by Jack Sparling.

His novelized adventures are still being reprinted in paperback form by Bantam, with their "The Spook Hole" the seventieth book of the series being the most current.

Doc Savage is actually Clark Savage Jr., an ex-army officer and son of a famed adventurer. A physical superman, Doc stands taller than most at over 6'4", keeping in shape through the rigid application of daily two-hour physical fitness program. His skin is deeply tanned and a "skull cap of bronze hair" crowns his unusually high forehead. Savage is as superior mentally as he is physically, being the master of every known (and several unknown) subjects and languages.

Aiding Doc in his world-wide police duties are his five aides; Monk, Ham, Renny, Long Tom and Johnny. Each possessing different talents and personalities, their journeys are financed by the treasure vaults of the lost Myan Empire, discovered by Doc Savage's murdered father and revealed in Doc's first adventure, "The Man of Bronze."

The Marvel version of Savage will visually parallel the Bantam cover paintings by James Bama. He will be bronze, bare-chested most of the time, and occassionally wear a regular business suit. His regular costume will include a vest, cavalry boots, tight pants, and a leather wrist band on his right arm. Riding jodphurs will be standard garb starting with the third issue. Doc will drive a souped-up, vintage car—which incidently includes a running board—and will also use an "auto-gyro" to skip from building to building. Presumably only two or three of Doc's aides will be appearing in each story, probably on some rotation basis.

The first two issues of the comic will adapt the "Man of Bronze" novel. All of the Savage crew will be introduced in the opening issues. The third issue is based on the novel "Death in Silver."

The National version of *The Shadow*, apparently will closely follow Walter Gibson's version of the mysterious manhunter. *The Shadow* prototype was written by George C. Jenks for *Fame and Fortune* in 1929. Then, in 1931, Street and Smith featured him in his own magazine written by Gibson, Bruce Elliot, Ted Tinsley and Lester Dent under the house name of Maxwell Grant. The character caught on and lasted like *Doc Savage*, until the summer of 1949, after an 18 year run for a total of 325 adventures.

The Shadow was featured in his own Street & Smith comic book for nine years and appeared in one issue of *Super-Magician* in 1943. There was also a *Shadow Jr.* comic, but it lasted only a few issues. In the midst of the super-hero craze in the 1960's, Archie Comics published a *Shadow* comic which portrayed Lamont Cranston as an up-to-date super-hero fighting crime. The book lasted briefly.

The interest both National and Marvel have given to these two pulp heroes of the past properly reflect the critical and financial success of such current titles as Tarzan, Ka-zar, Conan, and King Kull. The idea of allowing the talent of today to adapt the recognizable "name" characters of decades past has managed to appeal to both those who remember a "*Doc Savage*" and those who know a "Joe Kubert." Certainly the wave of nostalgia infiltrating all media is partially the reason, but even more so is the desperate search of comic publishers for old, established titles and characters.

The current comic scene, is an open reflection of the wave of pulp heroes which over the past eight years deluged the paperback book racks. Beginning with *Doc Savage* in October 1964, pulp stars such as *The Shadow, Operator 5, Phantom Detective, Secret Agent X, Dr. Death, Dusty Ayers and his Battle Birds, G-8 and his Battle Aces, The Spider, Thunder Jim Wade, Captain Future*, and others were the subjects of paperback reprintings. *The Avenger*, from Paperback Library is the latest heroic revival from the pulp era.

Will the trend continue into the comic media? Perhaps the success or failure of *Savage* and *The Shadow* will be the deciding factors. Are still more pulp characters due? Stan Lee summed it up like this: "If National decides to do *The Spider*, I suppose we'll have to do the *Black Bat!*"

—Gary Brown

The above drawings are reproduced from a 1937 Doc Savage pulp.

Copyright © 1937 Street and Smith Pub. Inc.

The above cover is one of the finest examples of R. G. Harris' illustrations for the magazine.

GENERAL NEWS

Arnold Drake pinch hit for honeymooning Len Wein on an issue of Gold Key's *Star Trek.*

A new line of "classic illustrated" type of comics will be issued by Vince Fago and company from Connecticut. One of the first books is a 55-page adaptation of "Dr. Jeckle and Mr. Hyde," illustrated by Nestor Redondo.

The Black Bat, an old pulp hero from the 30's, is now being published weekly in new adventures over in Germany. Issued by Pabel-Sammelband, the books are digest sized and feature cover paintings and crude interior artwork.

Communicators Unlimited has published a set of four art print posters entitled "Kirby's God's." Depicting Asgardian-like warriors, all four are available in a flat, decorative envelope for $1.95 + 30¢ postage and handling (California residents must add tax). Order from Communicators Unlimited, P.O. Box 336, Newbury Park, Calif. 91230.

"When National comics recently acquired the character rights to Fritz Lieber's sword and sorcery tales of Fafhrd and the Grey Mouser, I gathered some of my best samples under my arm and stopped in at the editor's desk to submit my bid. Upon receiving the news of my acceptance as artist for the new strip, I began by analyzing the characters and the subject matter.

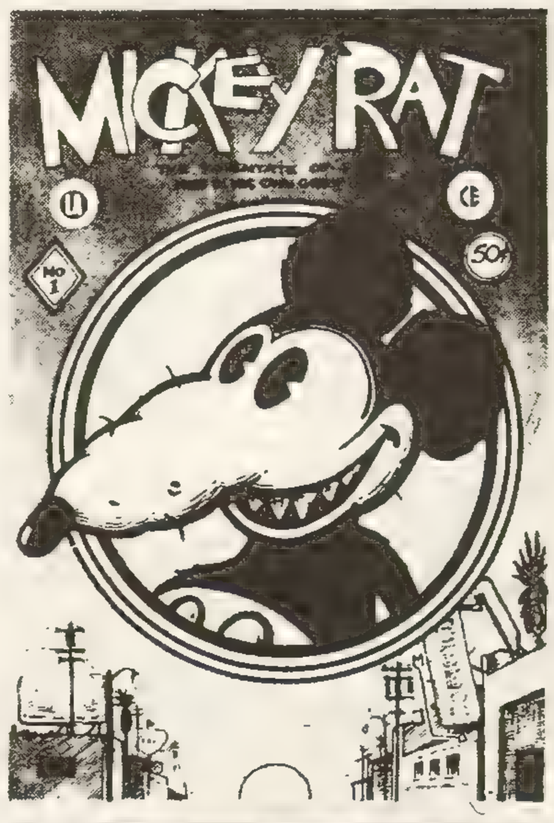
"After Dick Giordano's premier episode in *Wonder Woman* comics, I began drawing the adventures of these wayward heroes for National's *Swords and Sorcery* comic slated to a December release. My first story was primarily straight blood and thunder, full of gallow's humor, concentrating on the scene, time and setting. With my second story, I have begun to exploit the swashbuckling aspect inherent in Leiber's creations. Picturing the Errol Flynn films directed by Michael Curtiz in mind, I have set out to capture a similar atmosphere by employing cinematic jumpcuts, lighting, shadows and composition of props.

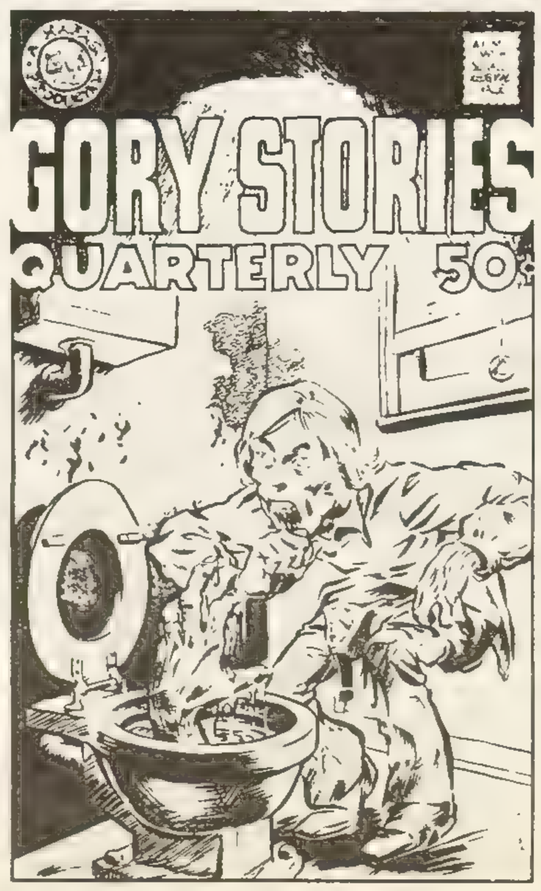
"With the inking assistance of Neal Adams, Bernie Wrightson and Tony DeZuniga, I hope that I, Howard Chaykin, long-haired fantasy freak and artist, can contribute significantly to the comic medium in the field of sword and sorcery adventure."

Chaykin

"P. S. I'm gonna' show Barry Smith what it's all about!"

The Spirit Magazine by Will Eisner has been delayed indefinately.





THE UNDERGROUNDS:

L. A. Comic Book Company

The Los Angeles Comic Book Company, with five underground titles already prepared, is moving ahead with plans for additional books and projects. After the very good *Mickey Rat,* the less than successful *L. A. Comics* #1, and two or three other 'in-between' titles, several experimental books are on the drawing board, including an issue of *Graphic Story Magazine.*

One of the experimental books, at this time untitled, will contain a 12-page strip by Wally Wood, centerspread by Robert Williams, and art by Jaxon. It will be issued this winter, at the earliest. The special issue of Bill Spicer's *Graphic Story Magazine* will feature a 6-page Richard Corben horror strip and a 10-page Landon Chesney story called "The Life Battery," both in full color. There will also be a 32-page feature on Graham Ingels (in black and white).

Both *Mickey Rat* and *Gory Stories Quarterly* are available from the company for 65¢ (50¢ + 15¢ postage) and they will also send you a dandy little catalogue on their books. Contact them at: The Los Angeles Comic Book Company, P.O. Box 25896, Los Angeles, California 90025. They are also looking for local distributors to handle their line of comics; anyone interested in handling a distribution route in his area should contact Mike Moore at the above address.

REVIEW

Comix: A History of *Comic Books in America*
$7.95
Les Daniels
Graphics by Mad Peck
Outerbridge and Dienstfrey

To be sure, this is a nice book for a comic book fan or collector to have on display on his shelf. It is also an enjoyable book to read and thumb through. It is not, however, an adequate reference, nor is it any sort of "history" of American comic books. Daniels' book does help to piece together a few of the scattered and untouched areas in recent comic book fare, but for the most part we are given a thin, error-filled account of the good (and bad) portions of what Daniels bothered to research.

The problem with *Comix* is that like most "histories," there is always something left out and always something forgotten. Daniels also ignores a great deal, in spite of his title. His coverage of the comic books is far too specialized. One gets the feeling that Daniels was familiar with only a part of the comics, but went ahead and wrote a book about them anyway, figuring he could rely on outside help to fill the gaps. The outside help was certainly there, but author Daniels apparently received only what he asked for and no one took the time to explain what a "secret identity" is or how important the span of a year is to the comic book industry.

Perhaps the major fault in *Comix* is the error and assumption made throughout. Not only has Daniels failed to check his facts, but manages to bungle the most obvious more than once. For example, on page 7 of his book, Daniels says, "In 1936 Hal Foster left Tarzan. . ." The statement is both inaccurate and misleading. Foster left the daily Tarzan strip in March of 1929, and illustrated the Sunday page until May 2, 1937.

". . . when a character named Captain Marvel appeared in *Whiz Comics* #2 (despite the numbering, this was the first issue)" (page 13). But it has been told time and time again that there *was* a *Whiz* #1, even though it had no distribution. It also featured Capt. Marvel, changed from Capt. Thunder.

"Denny Colt was the secret identity of (the Spirit)" (pg. 14). Nope, the Spirit was the secret identity of Denny Colt.

"Prince Namor, as the Sub-Mariner called himself. . . " (pg. 136). Confusing, but Prince Namor was Prince Namor *first* and the Sub-Mariner after he appeared on land.

"Stan Lee had become editor for Atlas during the 50's. . ." (pg. 137). Lee was made editor in the 40's of the Timely/Atlas/Marvel group.

"The first six issues (of *Amazing Adventures*) featured Dr. Doom drawn by Jack Kirby. The series did not catch on, and when Kirby switched over to the *Fantastic Four,* Dr. Doom left *Amazing Adventures*

to become the FF's primary adversary" (pg. 138). Need we even go into that one? The first six issues did *not* feature "Dr. Doom" (although there was one "Dr. Droom" story) and there was no such Kirby "switch." Jack was the original artist on FF, along with almost every other Marvel character and book. Such blatant confusion indicates that the author has not really read what he is talking about, but merely did some "once only" research in order to piece together past history. The holes are far too frequent and far too wide to dismiss as typographical or printer error. As a historian, Daniels fails, but not so drastically as to avoid him completely.

The chapters on underground comix and the Harvey Kurtzman books are excellent. Besides giving in-depth coverage to several subjects which have been ignored to date, Daniels allows just about everything else in his book to lead up to the present underground situation. In fact, one wonders if this did not originate as a survey of underground material, then blossom into something much bigger and complex. That might also account for the unrelated and poorly executed cover by the less than concerned Mad Peck Studios.

Another nice thing about *Comix* is the many reproductions and visual examples employed by Daniels. Despite the awkward positioning of the stories as two-per-page, costs being what they are, however, the examples were generally well chosen and, for the most part, a good representative survey of what Daniels was driving at.

Even considering the better parts of the book, one has to face the fact that it does not live up to its primary objective—that of being a history. If the publishers had seen fit to name the manuscript, "A Scattered Survey of Some of the High Points in Comic Books," we might reconsider the total purpose of the book. Technically, that is impossible. The good and the bad cancel each other out here, in the same way a rapid transit bus defeats its purpose by making stops every block. Don't pass *Comix* up, it's worth the price, but after you have read it once, don't expect to refer to it too often.

—Gary Brown

REVIEW

Luke Cage, Hero For Hire

It was Dick Giordano who once said he did not particularly care for origin stories and issues. Truly, they are one of the boring necessities which has been taken to heart by comic book writers, editors and, in particular, fans. Tradition dictates that every first issue shall tell of how our hero accidently came upon his special powers and how he vows to use them to benefit mankind and fight evil. This "origin" is also good for a page or two every fourth issue, even if it does change from time to time.

With this prejudice in mind, I began reading the first issue of Marvel's *Luke Cage, Hero For Hire*. What we got was reversed "tokenism" right? Wrong!

What Archie Goodwin, George Tuska and Billy Graham have given us is a straight, hard-hitting, well executed super-hero comic book. A comic which could very well be termed a 'sleeper' if enough people wake up to the fact that it is worth reading. One shouldn't approach this book looking for anything more than typical comic book action. That is all *Hero For Hire* actually is, "typical comic book," but done so typically that it reads like a breath of fresh air. There are no fancy frills or decorations just because this is a comic book about a black superhero. The treatment of the black-white relationship is incidental—an important incidental—but nonetheless, it does not dominate the book or characters.

Obviously the black hero theme is the prime reason for this book existing, but happily Goodwin does not intend to mount a platform each issue and preach about rights and wrongs. He achieves his objectives by showing us how Luke Cage must live and what he must do to keep alive. There are no long drawn out speeches about the significance of being black or the injustices found in today's prison systems. Lucas does not suddenly decide to "help mankind" once he discovers his special powers, but rather tries to help his own cause first. Goodwin has made it clear that *Hero For Hire* is an adventure/super-hero comic book first and a moral handbook second.

Perhaps the best indication of this is in the first issue when Warden Stuart locks the seemingly tough guard Quirt in solitary with Lucas. Quirt and several other guards had just finished kicking the huge black man around because he would not co-operate with them. Any devoted reader of today's comics might expect Lucas to elaborate for three pages on how he had been mistreated, how prison hardens criminals rather than rehabilitates them—and then allow the untouched Quirt to walk out, apparently an enlightened and changes man. No such nonsense in *Hero For Hire*.

Lucas merely squints a bit, "Yeah, well man, I'm just doin, this for *me*," and proceeds to clobber Quirt with everything he has.

There is no doubt that an industry dominated by white artists and writers would find it rather difficult to create a good book about black men. Up until now the only alternatives were to either ignore them altogether or cast page after page of pity and sympathy on them. Both methods are grossly unbalanced and end up achieving nothing more than furthering prejudice and allowing a handful of liberal publishers to feel they have "done their art."

Hero For Hire is successful because it relies on experience rather than philosophy to prove it's point. Hopefully Goodwin and his successors on the book will not forget this and Luke Cage will remain his own man. If it can survive for more than just a few issues and Tuska and Graham continue telling vivid stories, *Hero For Hire* will easily be the best all-around comic book in 1972.

—Gary Brown

FOREIGN CARTOONISTS VISIT U.S.A.

Last April The American Society of Cartoonists sponsored The International Congress of Cartoonists in New York City. Over 75 artists, writers, and editors from France, Italy, Spain, South America, and other foreign countries gathered to exchange ideas and friendships with Stateside cartoonists.

The foreign visitors included some of Europe's most distinguished comic artists, such as Jean Giraud (Lt. Blueberry), Hugo Pratt (Sgt. Kirk), Jean-Claude Forest (Barbarella), Robert Gigi (Scarlett Dream), Philippe Druillet (Lone Sloane), and Loro (Thorkael).

The Academy of Comic Book Arts hosted a special cocktail party at the Illustrator's Society Club. Most of the New York comic contingent turned out to greet, socialize, and attempt to break through the language barrier.

The Office de Radiodiffusion-Television Francaise was also on hand to record a series of encounters between the groups of artists. Drawing on huge boards in the manner of Renaissance frescos, the artists collaborated on illustrations in a 44th Street TV studio while a crew filmed the action. The team-ups included Burne Hogarth, John Buscema, and Philippe Druillet; Al Williamson, Hugo Pratt, Gene Colan, and Frank Robbins; and, in one of the most amusing sessions, Harvey Kurtzman, Will Elder, Jack Davis, and Jean Giraud.

The photos above were taken at the only encounter shot outdoors, with a camera and sound crew of about 20, aboard the Circle Line Tour boat. Standing in the top photo are (l. to r.) producer Jean Frapat, Steranko, Jean-Claude Forest, and Robert Gigi. In the middle photos the artists envision their concept of a future New York while the boat circled Manhattan. TV producer Frapat explains the next scene to Steranko, while the crew's director, Michel Huillard, chats with Forest and Gigi.

The films are being run on French television this Fall. (A special thanks to producer Frapat for allowing us to use the above photos—and to Jean-Pierre Dionnet for his patience in translating several day's worth of conversations.)

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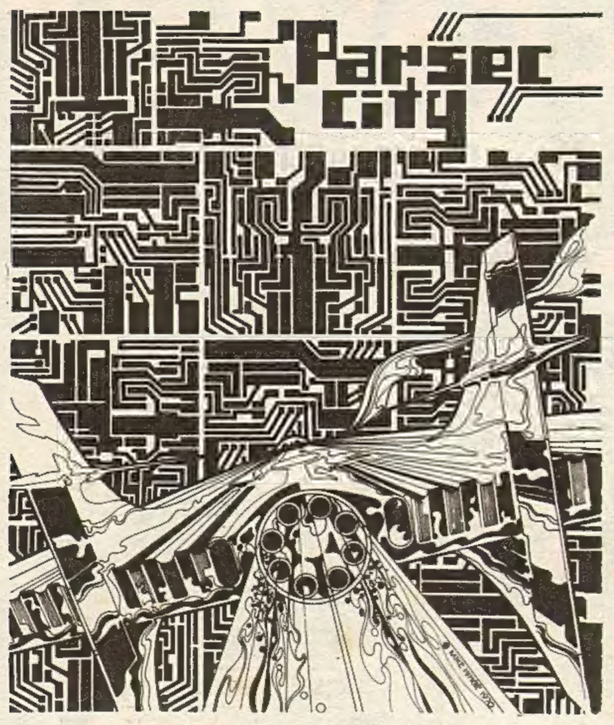

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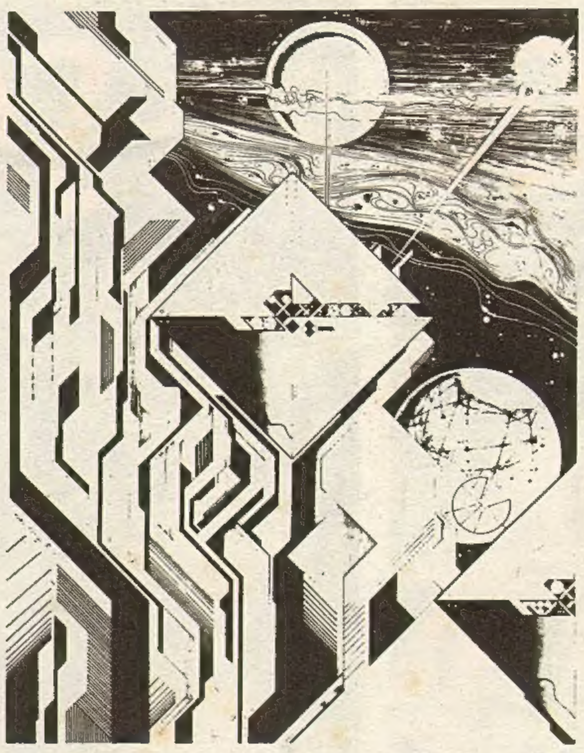

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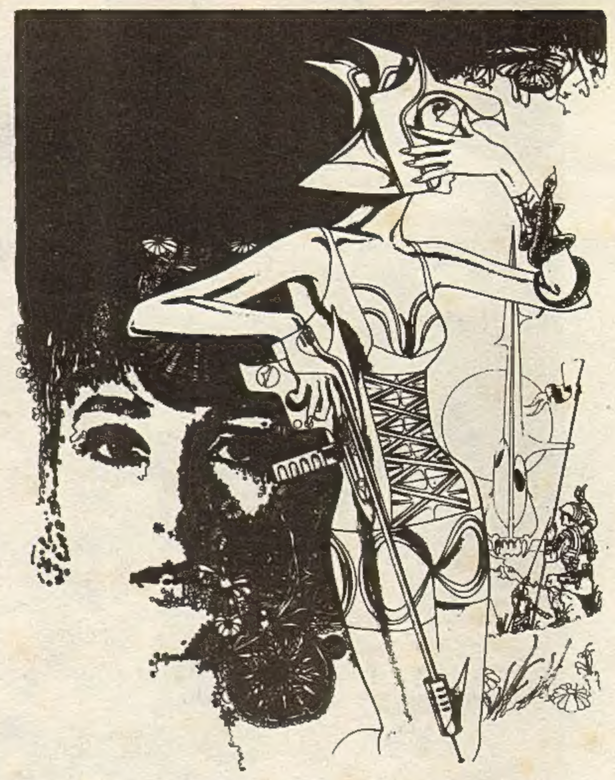

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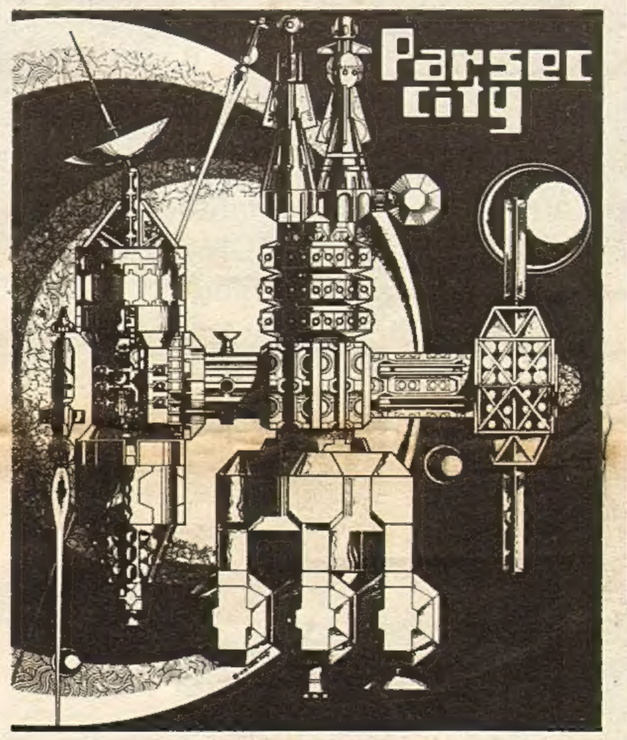

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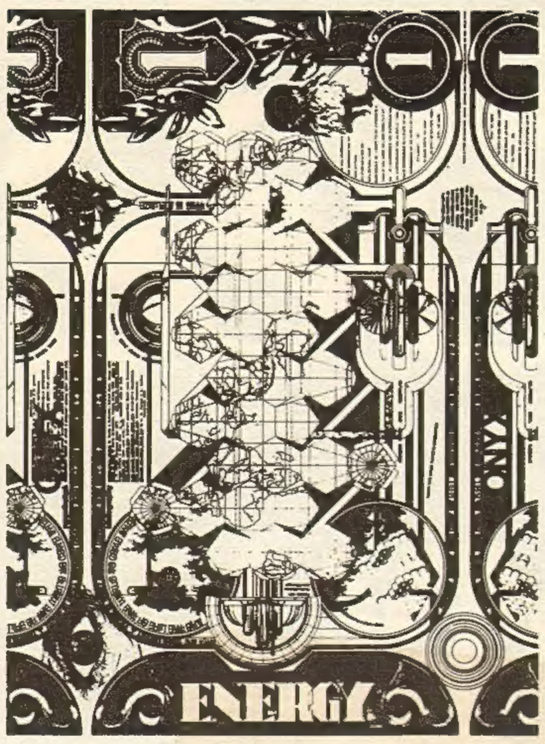

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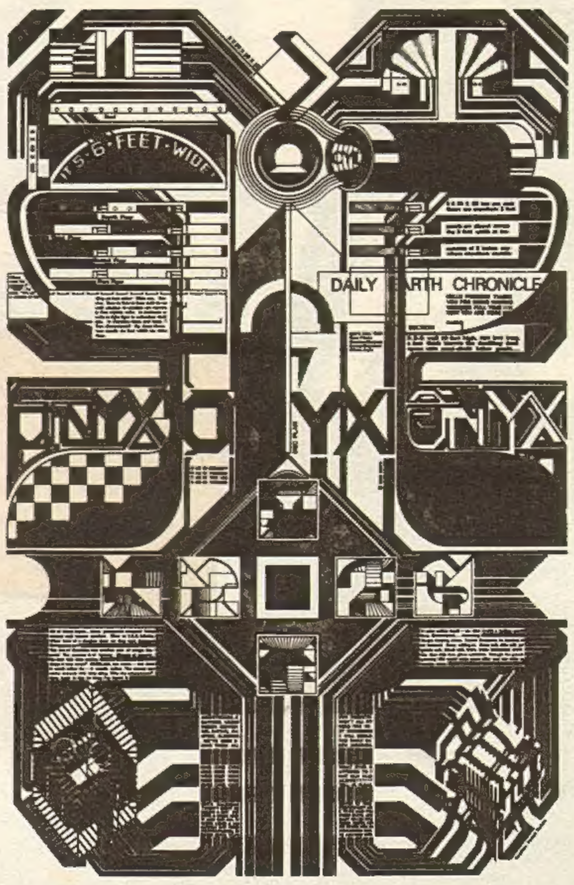

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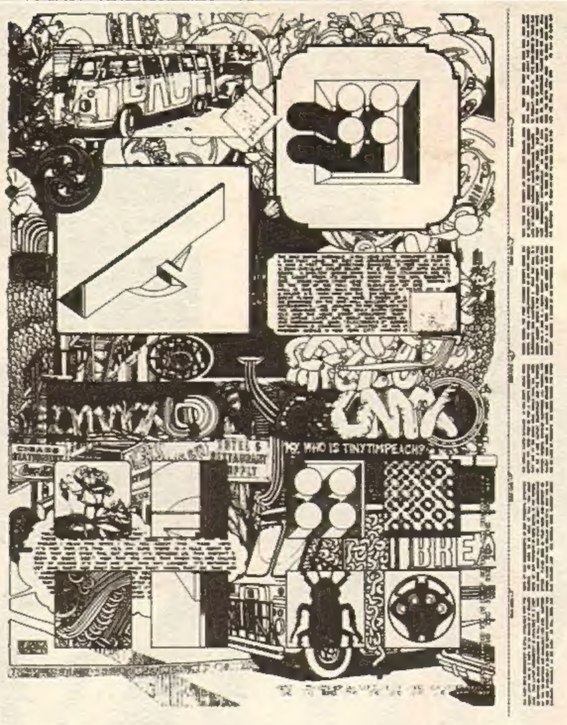

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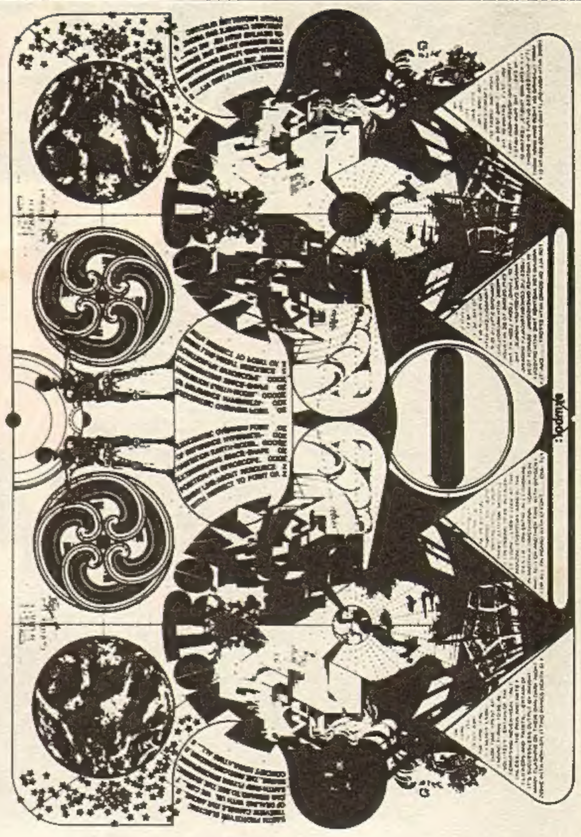

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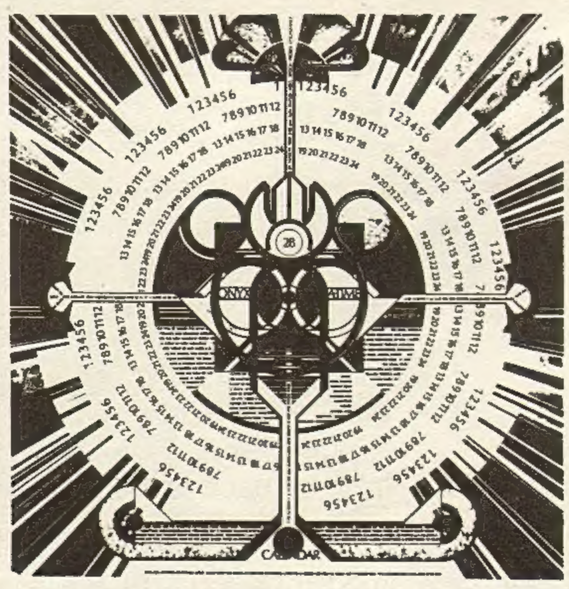

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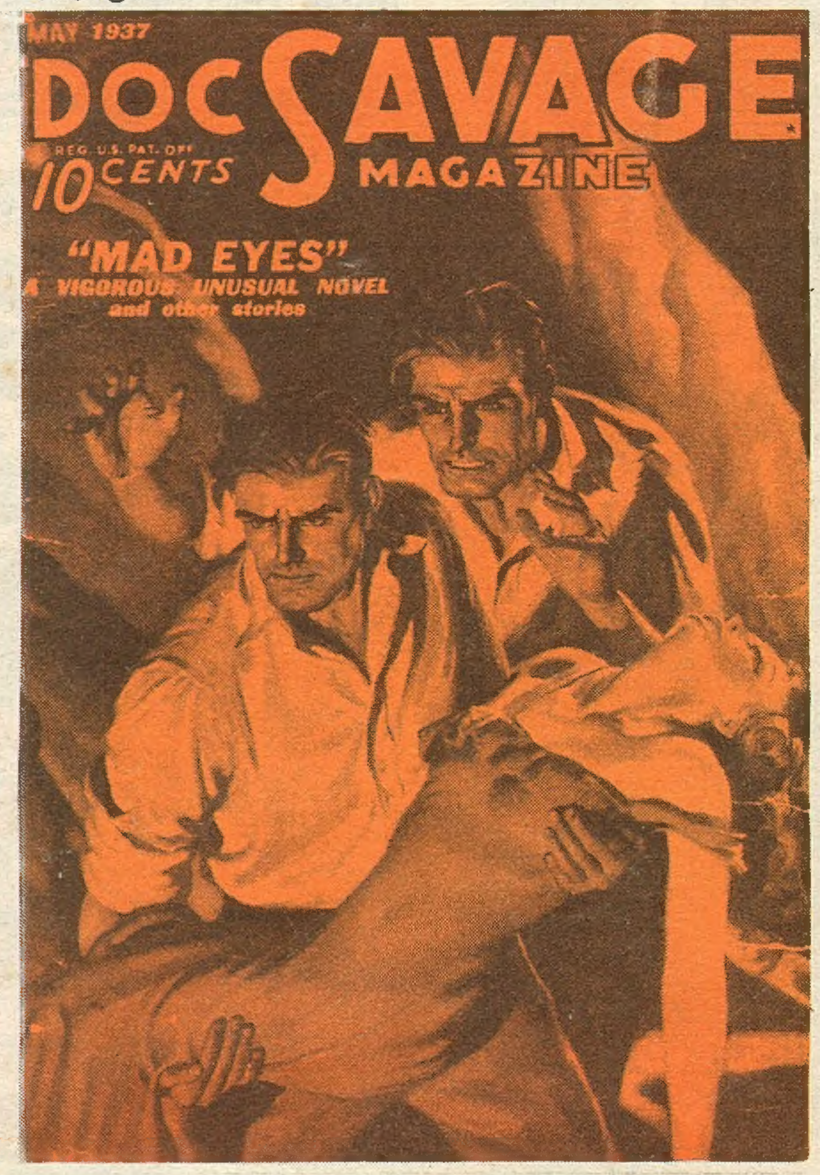

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